HOUSE & GARDEN

UNIVERSITY OF HAWAII
1928
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Small House Number

July ---- 1928

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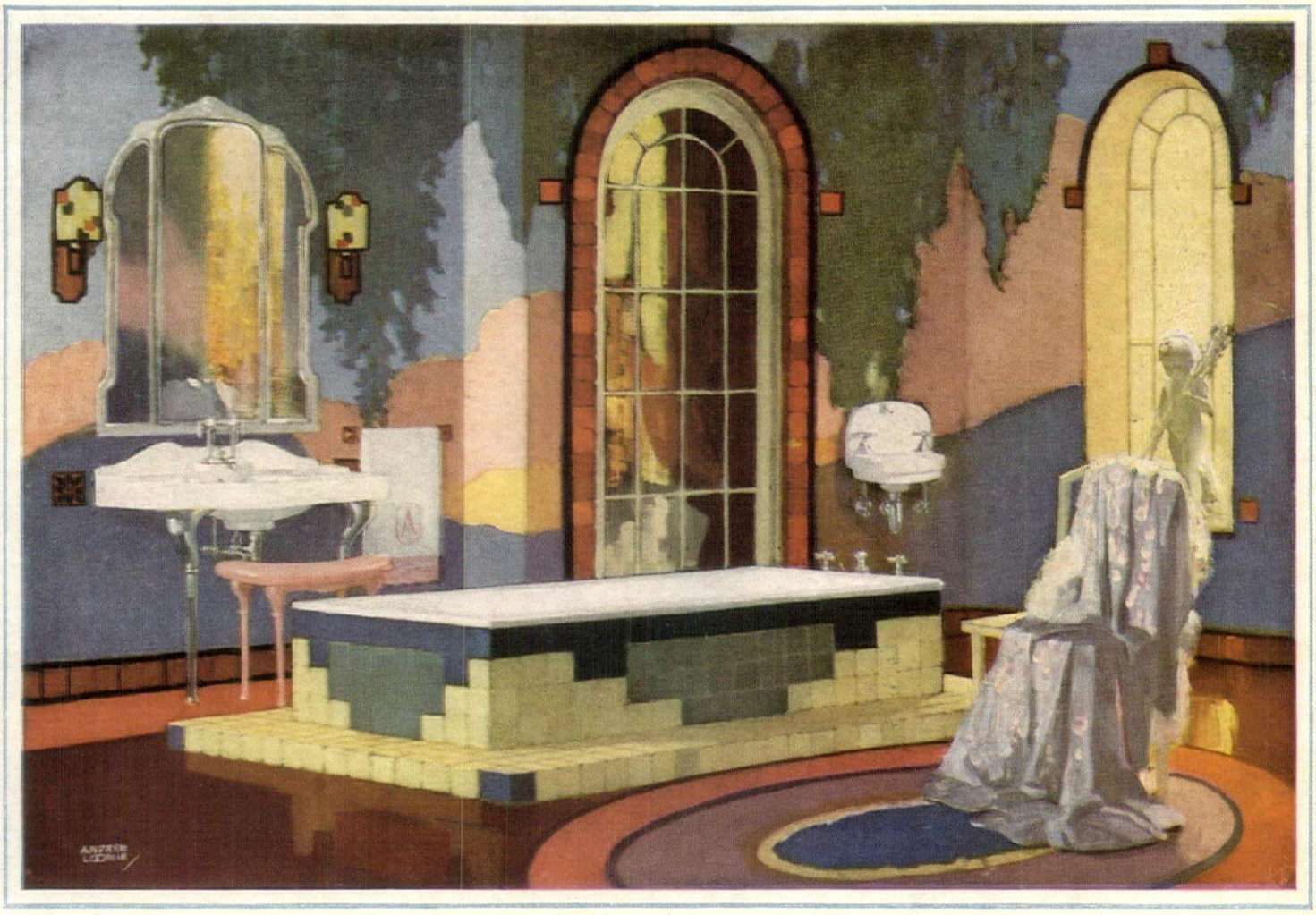

Bathroom Designed and Painted for Standard Sanitary Mfg. Co. by Andrew Loomis

The first coming of beauty to the bathroom

Like a fairy tale reads the story of the enchanting transformation of the bathroom from plainness to beauty. This story is simply told in pictures in the interesting new book entitled "Standard" Plumbing Fixtures for the Home".

For forty years we Americans were so engrossed in making the bathroom the ultimate in utility that beauty was almost forgotten, except for an occasional ostentatious carved tub leg and old-fashioned marble slab which topped the lavatory.

Then "Standard" designers envisioned bathroom fixtures comparable in grace of line and proportion to the finest furniture—baths of sculptural-like beauty, lavatories with the charm of dressing-tables—fittings hand wrought in designs of rare distinction. They created new forms for these fixtures and fittings with complete disregard for the tradition of mere utility, but without sacrifice of sanitary principles.

In these new forms eminent American painters have found the inspiration for bathroom designs of amazing originality. Full color reproduction of their oil paintings in the book, "Standard" Plumbing Fixtures for the Home", will quicken you, too, to the new possibilities of beauty in the bathroom. A copy will be mailed on request. The new fixtures are exhibited in "Standard" Showrooms in principal cities.

In keeping with the trend to the increased use of color in home decoration, these and other "Standard" Plumbing Fixtures are made available in black and seven beautiful pastel colors, as well as white.

Prices of "Standard" Plumbing Fixtures illustrated in the bathroom above, not including cost of installation: The Brighton Bath $212.00, The Templeton Lavatory $540.00, The Portal Dental Lavatory $60.00. (The Purimo Water Closet, not illustrated above but described in the book, $120.00).

The charm of the new lavatory fittings is that of the masterpieces of the old-time silversmith. Until now such beauty has been foreign to the bathroom. These fittings in different decorative treatments are priced separately.

Standard Sanitary Mfg. Co.
PITTSBURGH

"Standard"
PLUMBING FIXTURES

65 40229
NA7100
H6
V.54

July-Dec.
1928

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

WRIST WATCHES

of Dependable Value
Moderately Priced

FIFTH AVENUE & 37TH STREET

PARIS — NEW YORK — LONDON

25 RUE DE LA PAIX — 25 MADDOX STREET

CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN
July, 1928

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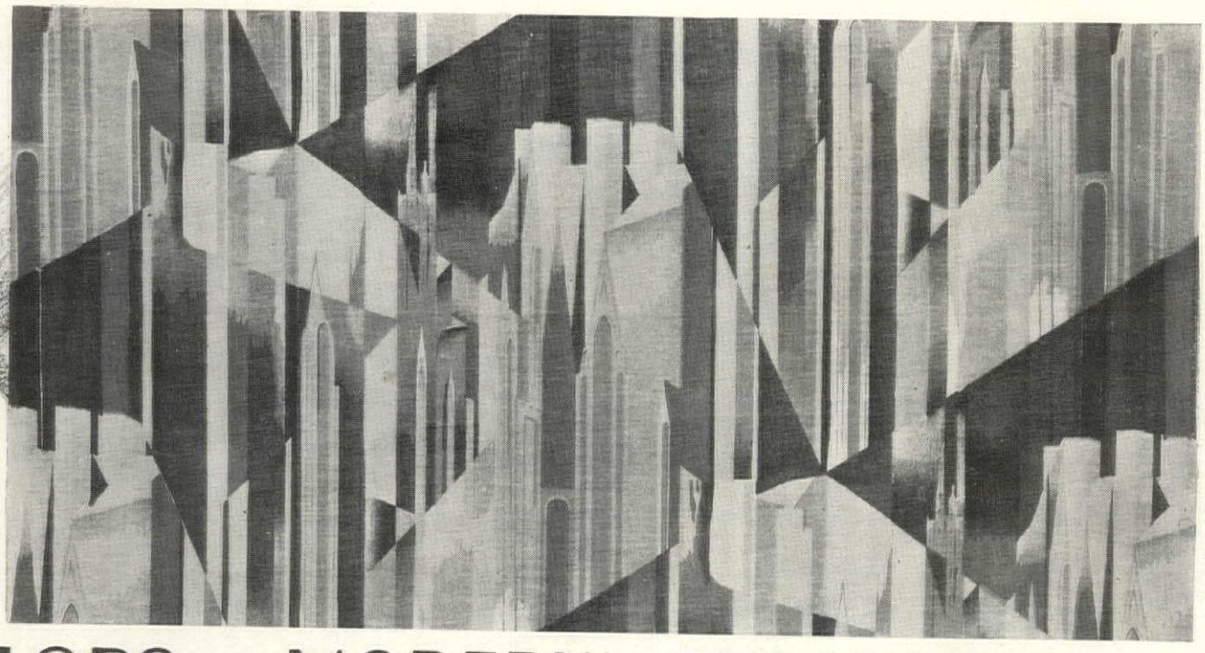
Vol. No. 54, No. 1

NEW for Moderns...

METROPOLIS Print



COLORS as MODERN as TOMORROW

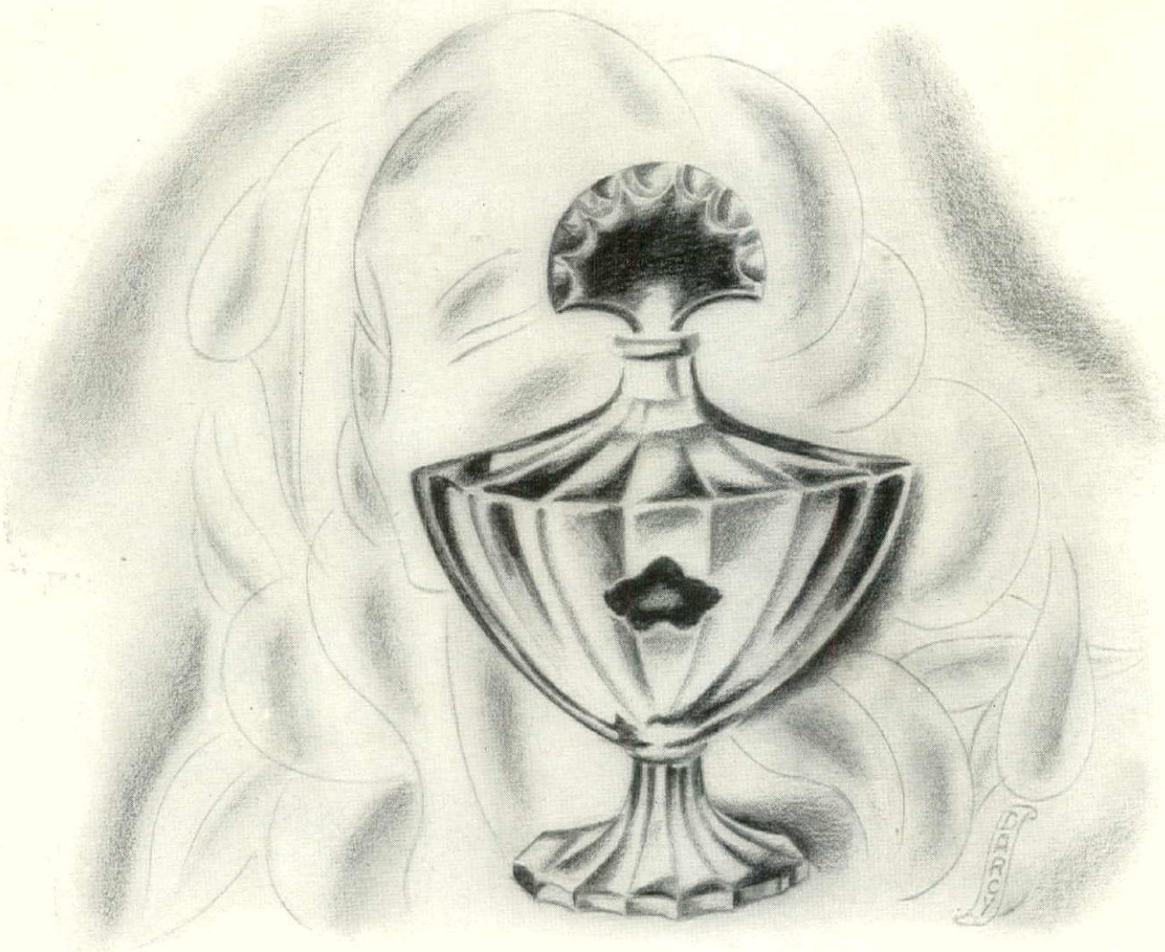
"Sunlight".. "Shadow" "Moonlight"

SPARKLING sun-shafts of noontime in Fifth Avenue . . . . hazy outlines of dusk . . . . phantom-shadows playing around the towering skyscrapers in the light of the moon . . . . these are the color themes and patterns the artist-designer has so subtly reproduced in "Sunlight," "Shadow" and "Moonlight" . . . . three color combinations of Metropolis Print now introduced to the smart world for hangings, slip covers, dressing tables and those uses where ultra-modernism in design combines with restraint and sanity in color treatment.

Metropolis in these color combinations is for sale exclusively in selected stores in all important shopping centers.

GARNER FABRICS

GUERLAIN



SHALIMAR

Out·of·essences·so·rare·that·only·a·small·quantity·can·be·procured·· Guerlain·· one·hundred·years·parfumeur·laureate of·France·has·created·shalimar·the·unforgettable·

New-York ·578·madison·ave - **Paris** · 68 · champs-élysées·
Guerlain·perfumes·are·bottled·and·sealed·in·paris·and·sold·only·in·the·original·bottles·

THE

CO-OPERATIVE TREND

Fancy the most modern town house of all creating an atmosphere of ancestral permanence. Yet it may do just that when entrusted to decorating genius of specialists.

Interiors by Altman

are created with essential skill by a staff trained here and abroad in assembling furnishings that are distinguished and correct.

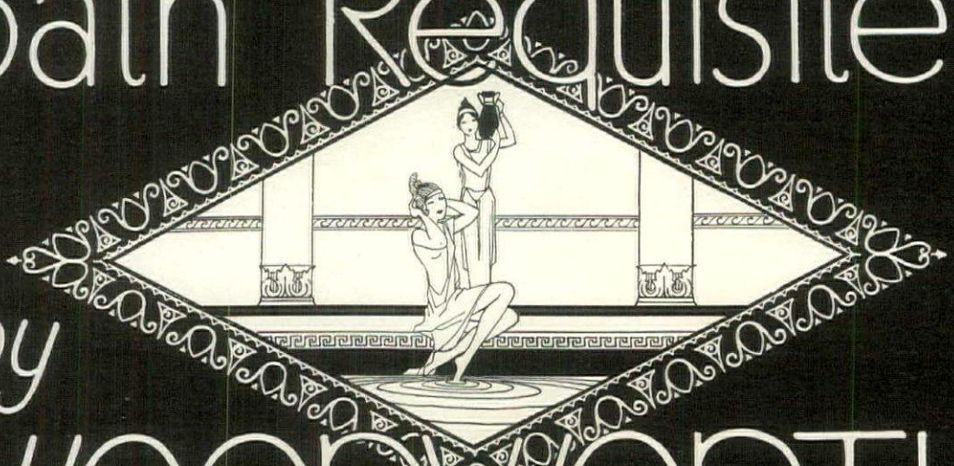
Antique or Modern Furniture
Decorative Painting
Carpets and Rugs
Draperies

DEPARTMENT OF
INTERIOR DECORATION
SEVENTH FLOOR

B. ALTMAN & CO.

FIFTH AVENUE AT THIRTY-FOURTH STREET, NEW YORK

Bath Requisites



by WOODWORTH

Creators of Exclusive Powders and Perfumes since 1854

Contributing to the bath an enticing atmosphere of luxury ~ to you a delightful sense of enduring comfort ~ exclusive in quality ~ favored by the fastidious.

WOODWORTH Inc.
New York ~ Paris

Dusting Powders

Karess	$2.50
Refill	1.50
Viegay	2.50
Refill	1.50
Fiancée	1.50

Talcs

Karess	$1.00
Viegay	1.00
Fiancée	.50

Bath Crystals

Karess	$1.75
Viegay	2.00
Fiancée	1.00

The Prodigal Son Becomes Thrifty

Also the prodigal daughter. Because prodigality is not the smart thing any more. Today the really smart people are going in for thriftiness. Today *waste is bad taste* . . . The clever and fashionable world is getting the worth of every penny it spends for things that are really smart. That's why so many smart people are opening D. A. accounts at Macy's. They find here the authentic new fashions about which they can be really enthusiastic, at prices which make them rejoice that—

It's SMART to be Thrifty

MACY'S

34th STREET & BROADWAY

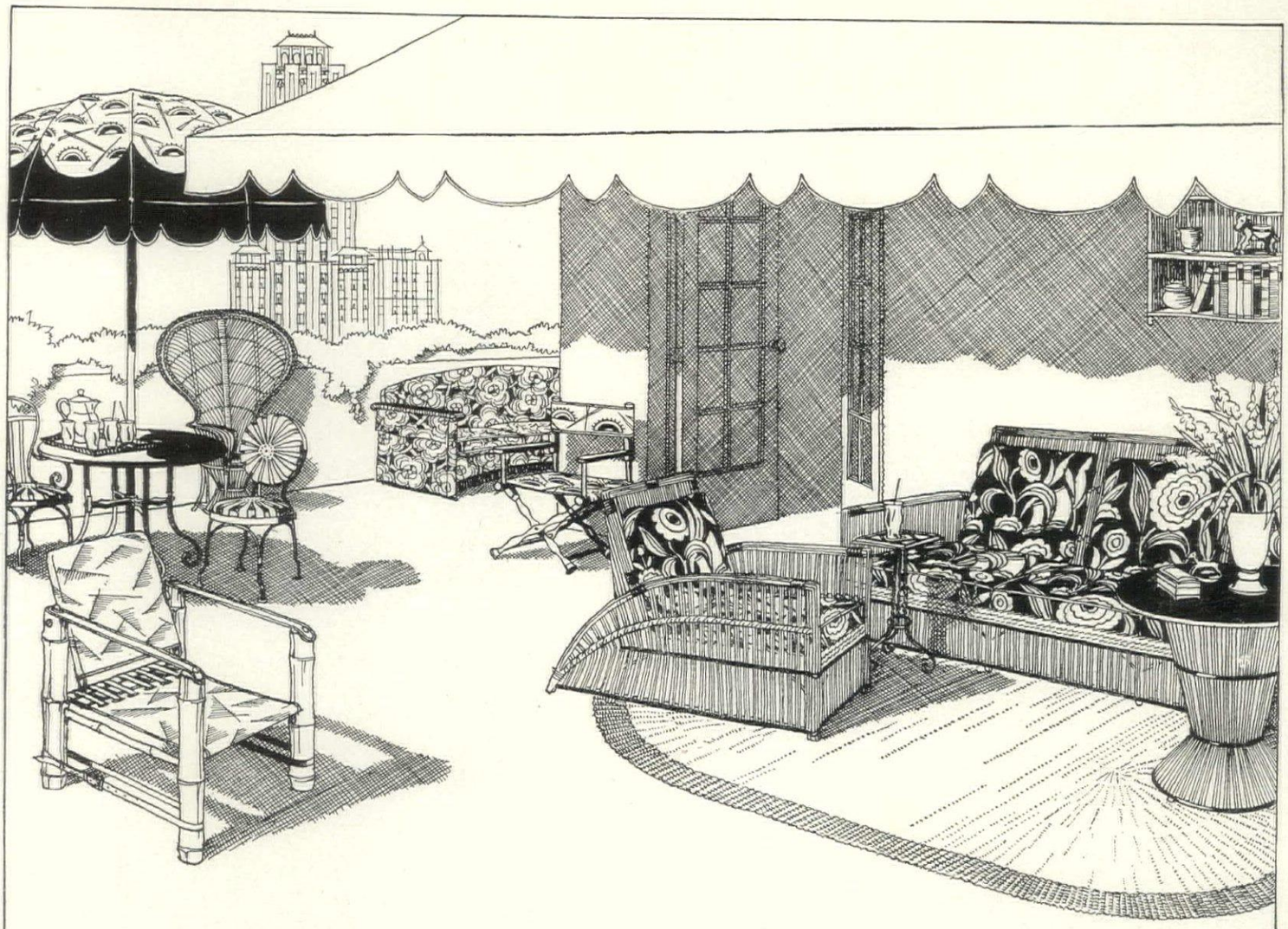
ISABEY of PARIS PRESENTS the NEWEST
of Floral Odeurs
MIMOSA

To Isabey is conceded the honor of creating today's vogue for floral parfums. And now Isabey announces the captivatingly exquisite — the strangely lovely floral fragrance-MIMOSA. It delightfully complements Isabey's famous Gardenia, Jasmin, Lilas, Lys *(Lily)*, Carnation and Violette — the parfums which the smartest women have already chosen for their own.

ISABEY-PARIS, Inc.
411 Fifth Avenue, New York

BOTTLED SEALED & PACKAGED IN FRANCE

PARFUMS ISABEY Originally created for the exclusive use of one of the present Nobility of France



Furniture for the Summer Scene

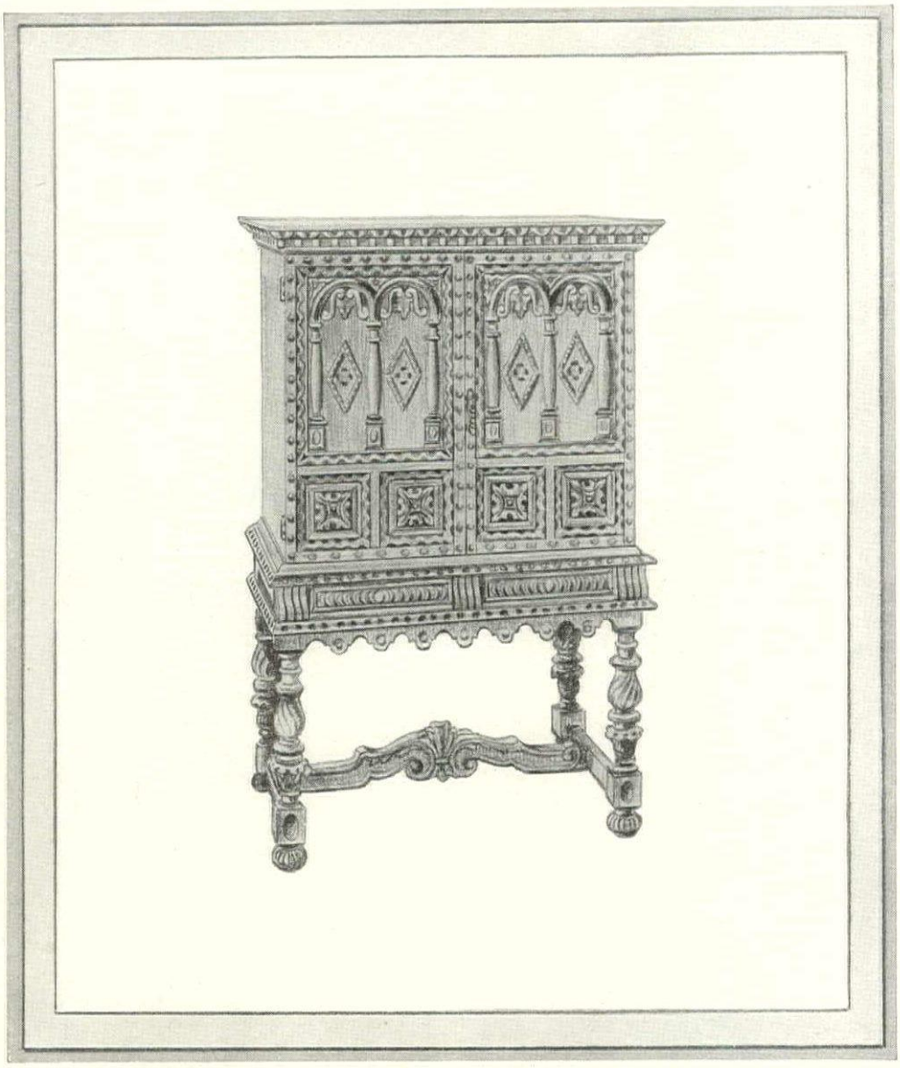
Summer . . . playtime . . . and the spirit of play and relaxation in furniture for roof garden, porch and terrace. In the summer collections of *Lord & Taylor* the dashing vivacity of modern design and modern color is combined with old-fashioned, deep-cushioned comfort. A large selection of outdoor pieces in stick willow, reed, enamelled and wrought iron. Exotic coverings of cretonne, linen and duck. Gay color in summer rugs from many lands for many uses.

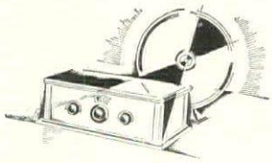
SUMMER RUGS—FIFTH FLOOR
SUMMER FURNITURE—SIXTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK

The Decorating Bureau is glad to assist in making selections and planning decorative schemes





Again the Lightolier Galleries, after months of painstaking research, make a notable presentation—magnificently carved cabinets in authentic period designs to accommodate the radio. The choice is as wide as the centuries, ranging from the ornate Gothic motif to simple Early American designs. As a result of the extraordinary cooperation of designers, authorities on decoration and skilled craftsmen, it has been possible to produce these cabinets so economically that the low prices vie with their beauty.

Radio in Period Dress

No longer need the radio disturb the harmony of period interiors. The perfected Lightolier radio cabinets permit you to install your New World pleasure in a magnificent Old World encasement. Now on review at the Lightolier Galleries and at prominent furniture and radio shops throughout the country.

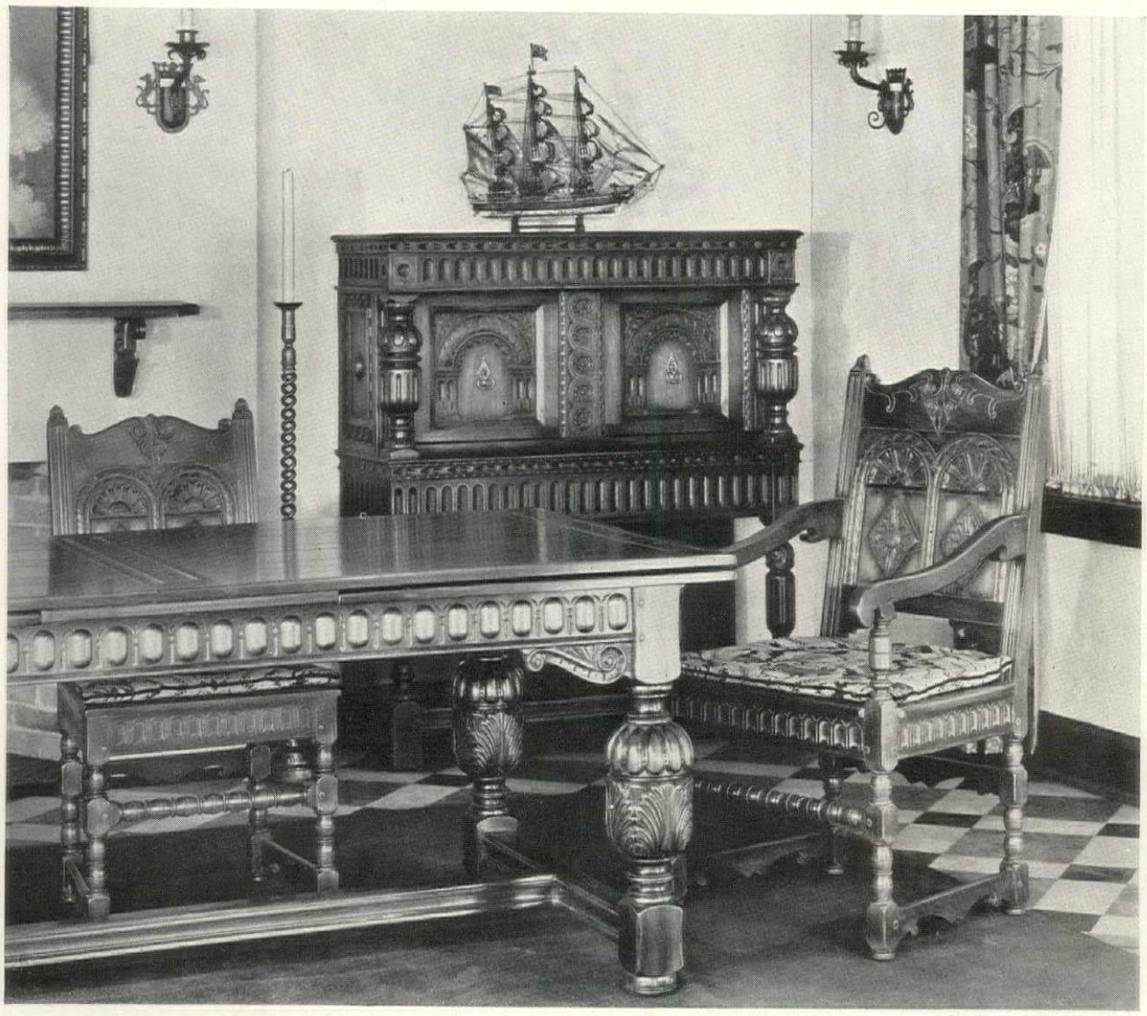
LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK — 222 HIGGINS BLDG., LOS ANGELES

During the Grand Rapids Furniture Show — Klingman Building, fourth floor.

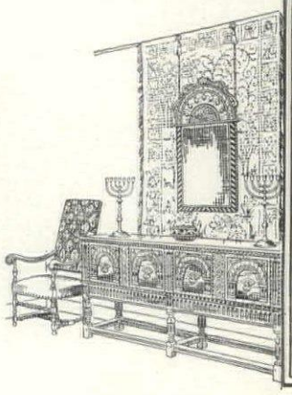
An Early English Suite . . .
. . . to Grace the Modern Dining Room

THIS Elizabethan Dining Room Suite in solid walnut . . . lovely in its proportions . . . richly carved . . . expressive of pride in strength and love of luxury . . . brings the spirit of that romantic age to present day furnishings.



© 1928, Kittinger Company

The HADDON *Elizabethan Group*



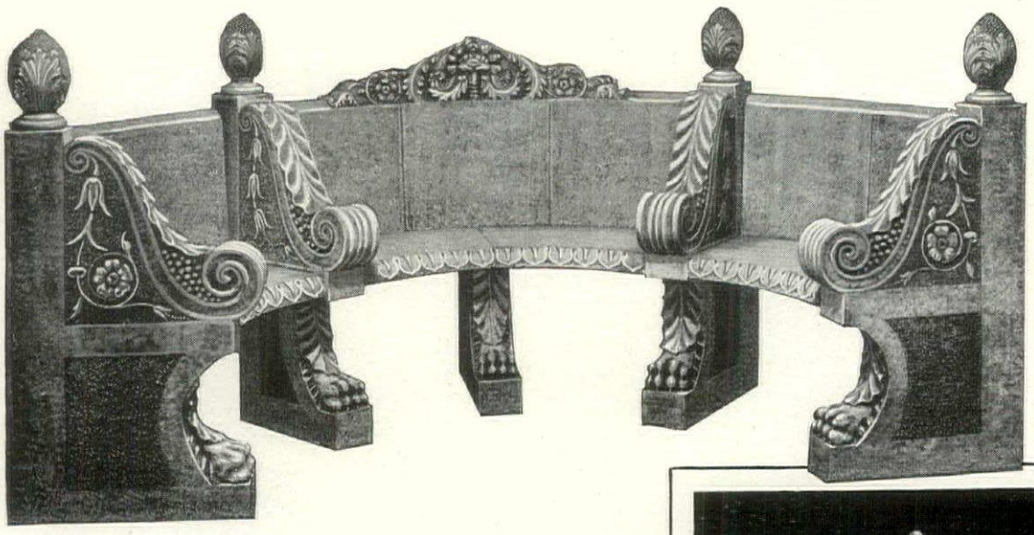
The group includes a draw-top dining table of medieval design, with bulbous legs and heavy stretchers . . . Wainscot chairs of unusual dignity and restfulness . . . a richly carved court cupboard of handsome design . . . and a sideboard or commode of the same pattern. These pieces, executed in the finest American Walnut, have been made . . . like all Kittinger pieces . . . of solid wood throughout. Imitation woods never enter into any part of Kittinger Furniture.

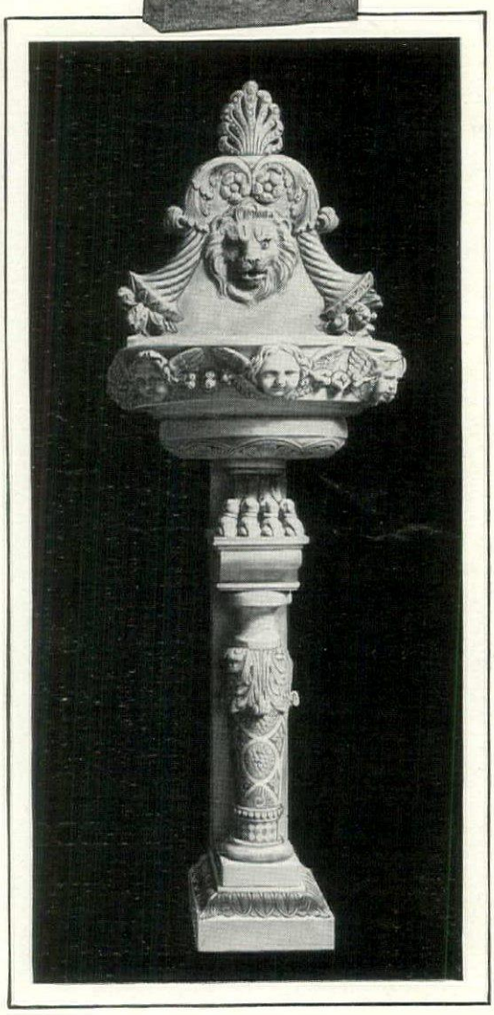
Kittinger suites and occasional pieces for dining room, living room, bedroom, and hall represent the best of the modern furniture craftsman's art. And yet, because of Kittinger advanced methods of production, this exquisite furniture is remarkably reasonable in price.

Let us send you a brochure describing the Elizabethan Dining Room suite shown above and brochures describing other Kittinger Distinctive Furniture for the home, executive office, club or hotel. Kittinger Company, 1866 Elmwood Ave., Buffalo, N. Y.

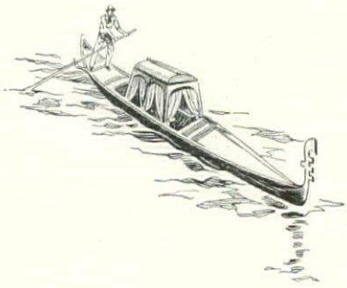
Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER
Distinctive Furniture





A Heritage from Old Italy to Your Garden



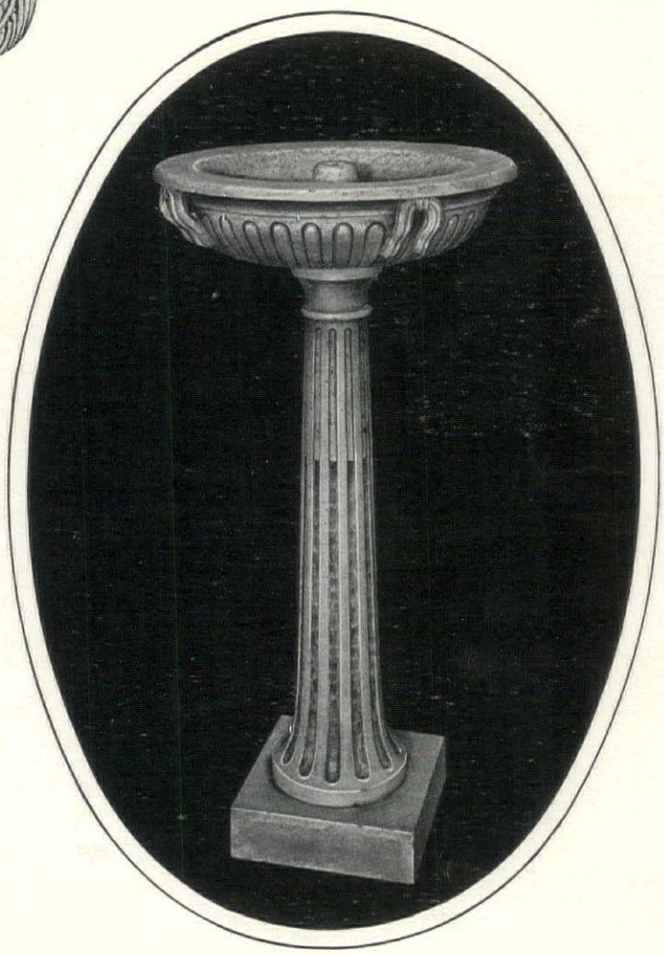
WM. H. JACKSON COMPANY

2 WEST 47 TH STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

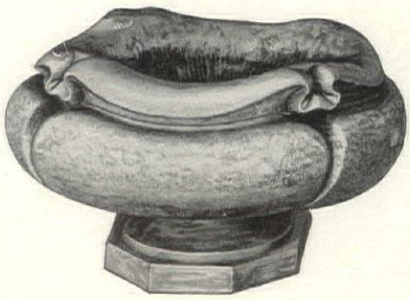
ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA



THE power of suggestion is ever at play in our permanent exhibits at New York and Chicago. Visitors immediately become conscious of suggestions for their own gardens — suggestions in the form of stone and marble garden furniture of an exceedingly rare and unusual kind. From the sun-blest villas of Old Italy, first planned and embellished centuries ago, have come many of these distinctive offerings. Others represent the efforts of our own craftsmen, time-seasoned workers imbued with inspiration drawn from the World's richest stone and marble artistry.

Let the specialized service of this House contribute to your garden. Let us send you photographs of some of the pieces now available. Address inquiries to us at New York, Department HG.



On the left-hand page is illustrated an Istrian Stone semi-circular Seat, $900; a Wall Fountain in Carrara Marble, $475; and a twisted Column of red Verona Marble, $500. On the right-hand page is shown an Istrian Stone Column, $300; an Orsera Stone Fountain, $195; and an Italian Vase in Istrian Stone, $350 a pair.

WM. H. JACKSON COMPANY

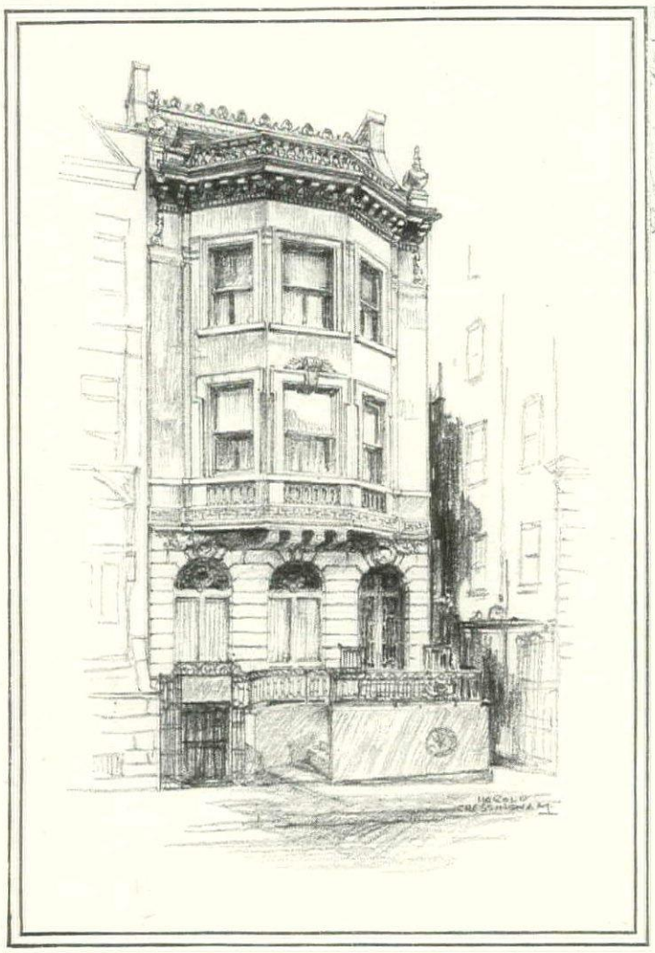
2 WEST 47 TH STREET NEW YORK

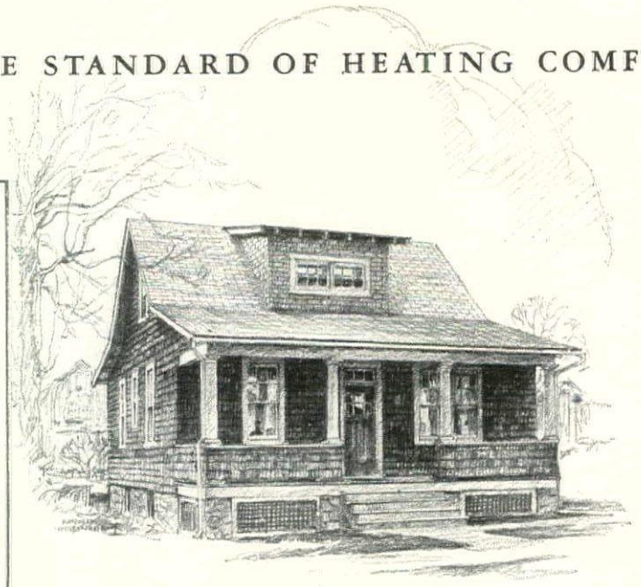
318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA

THREE STANDARDS OF LIVING — ONE STANDARD OF HEATING COMFORT





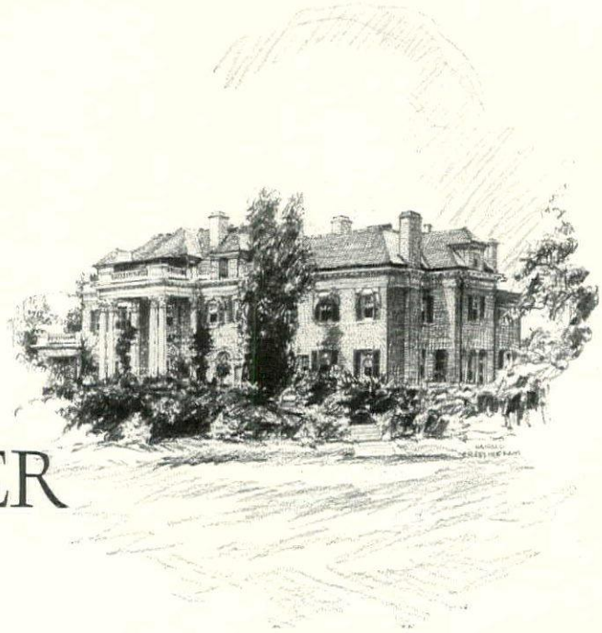
You will find the Quiet May Automatic Oil Burner in dwellings of all sizes from the great palatial country home down to the modest little six-room frame cottage.

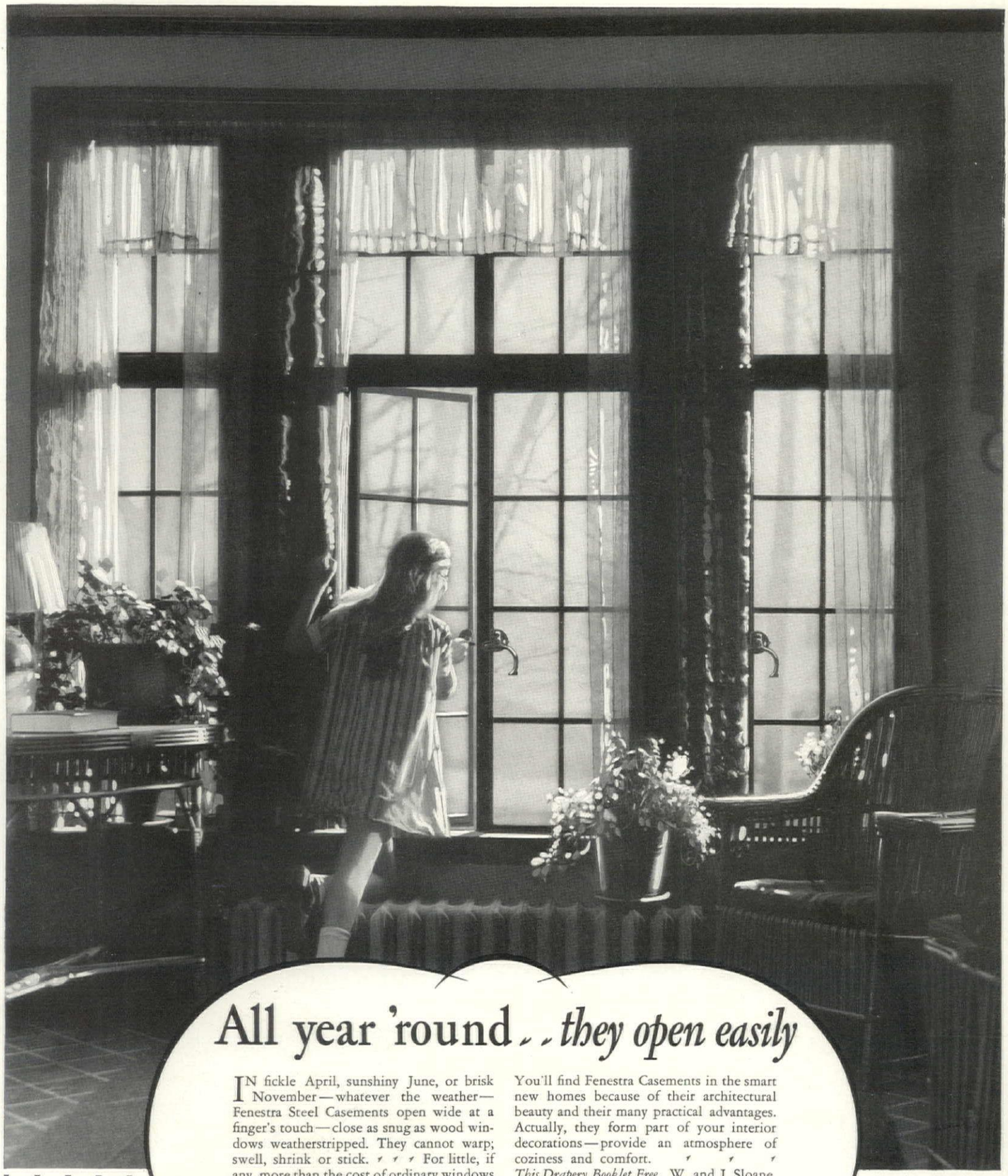
You will find the Quiet May in these different homes* because it has proven excellent for the man who can afford to buy the very best, and economical enough for the man who must carefully watch his budget.

**Each of the homes illustrated is equipped with a Quiet May. Names and addresses of the owners on request*

MAY OIL BURNER CORPORATION
BALTIMORE, MARYLAND

QUIET MAY
AUTOMATIC OIL BURNER





All year 'round . . *they open easily*

IN fickle April, sunshiny June, or brisk November—whatever the weather—Fenestra Steel Casements open wide at a finger's touch—close as snug as wood windows weatherstripped. They cannot warp; swell, shrink or stick. For little, if any, more than the cost of ordinary windows you have the additional strength and fire protection of solid rolled steel frames and sash; more light; better control of ventilation; quick, safe, easy washing from inside—draperies protected by inside screens. You'll find Fenestra Casements in the smart new homes because of their architectural beauty and their many practical advantages. Actually, they form part of your interior decorations—provide an atmosphere of coziness and comfort.

This Drapery Booklet Free. W. and J. Sloane, Inc., New York; Marshall Field & Company, Chicago; and The J. L. Hudson Company, Detroit, have helped us prepare a booklet, "Decorating with Casements". Would you like to have a copy?

DETROIT STEEL PRODUCTS COMPANY, 2256 EAST GRAND BOULEVARD, DETROIT, MICHIGAN
FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. CONVENIENT WAREHOUSE STOCKS

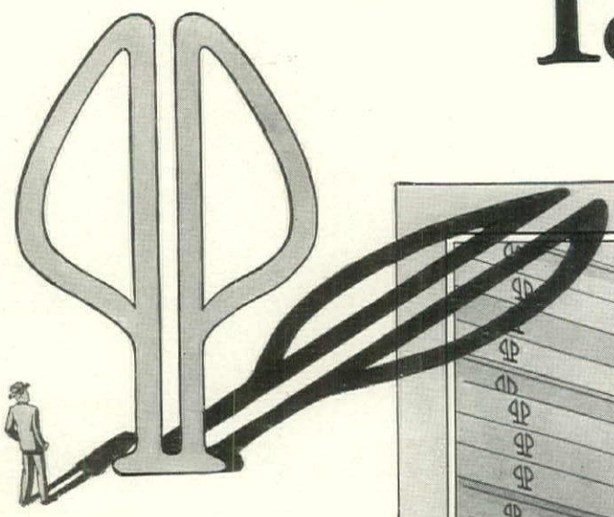
Fenestra CASEMENT *Windows*

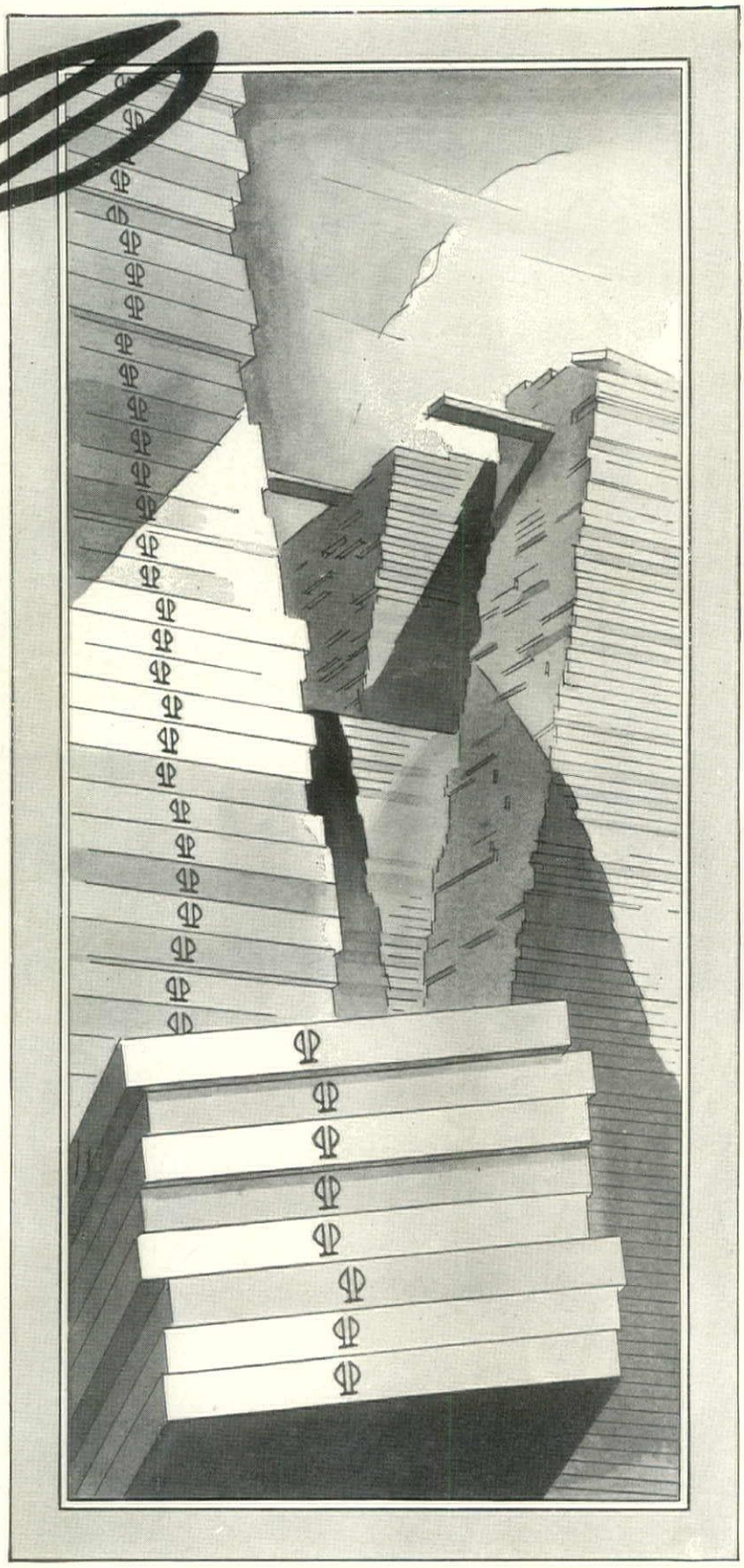
of STEEL

Not "lumber,"

not even "pine"—*but* Pondosa Pine

this pine tree says so





LUMBER, one of the most essential of all building materials, has always been the forlorn orphan of industry. A material on whose wise selection so much depends has gone to market, and into construction, uncertified and without identity.

This has been a disadvantage to the lumber industry and the consumer as well. The lumber manufacturer has produced his lumber with utmost care and sent it to the market carefully milled, rigidly graded, and thoroughly seasoned. The lumber dealer has exercised caution in choosing mills from which to buy his stock. The architect has specified the best woods available; the builder has bought with both eyes open. *But there has been no way to establish the identity of all this quality so carefully developed.*

That condition, however, has been changed. A machine recently perfected and installed in Pondosa mills will now mark the pine tree trade-mark on the end grain of Pondosa Pine. The home owner, architect and builder can now order Pondosa Pine with the same certainty that he orders hardware, electric fixtures, plumbing or heating appliances carrying the certification of the maker's name.

Pondosa Pine is no longer an orphan. The trade-mark carries with it the assurance that the Western Pine Manufacturers Association stands back of every piece of Pondosa Pine, certifying to its excellence for any soft-wood requirement. Buy by the mark. Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine

The Pick o'the Pines

WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM

BUICK

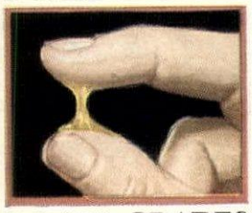
Always in Good Company

That group of men you saw today in a Buick car will "check in" tonight at the most exclusive club in town . . . . And that smartly-gowned woman who parked her Buick so deftly will grace the most important social event of the season. Men and women of fashion choose Buick, not because it sells for a thousand dollars less than other fine cars, but because it is as modish, luxurious and capable as they could wish a car to be. You, too, will find Buick a pattern of all that is fine and beautiful in a motor car.

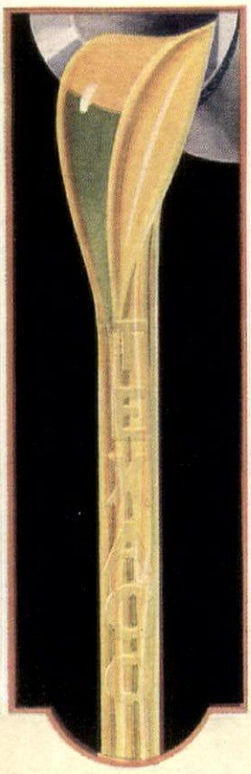
FASTER boats—and faster cars—give a new and thrilling swing to days and nights.

Just to be *going* satisfies some; but to be going swiftly and smoothly—with effortless ease and power—*that* is causing those who know and appreciate fine engine performance to insist upon the unfailing protection of clean, clear, golden Texaco Motor Oil—*full body in all grades.*

FULL BODY



IN ALL GRADES



TEXACO
GOLDEN
MOTOR OIL

THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS

Apartment Building, 400 Park Ave., New York City. Built of Indiana Limestone. Warren & Wetmore Architects.

ADDING DISTINCTION TO PARK AVENUE

THE finest apartment buildings in New York City are being built of Indiana Limestone. This beautiful, light-colored natural stone gives these buildings an atmosphere of distinction which returns immediate dividends to the owners. Tenants are easier to get. Furthermore, walls faced with Indiana Limestone need no costly upkeep. Bankers and mortgage firms regard the permanency of Indiana Limestone with favor. Thus builders often secure better terms when they build of Indiana Limestone.

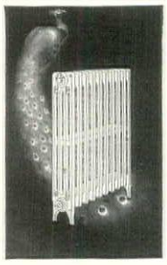
As apartment-house operators everywhere become better acquainted with the advantages of Indiana Limestone facing, there will be more of these buildings in other cities. Thanks to new production methods, Indiana Limestone is moderate in cost. We will gladly send you an illustrated booklet showing various types of Indiana Limestone buildings. Or, a special booklet showing residences. Address Box 750, Service Bureau, Indiana Limestone Company, Bedford, Indiana.

INDIANA LIMESTONE COMPANY

General Offices: Bedford, Indiana

Executive Offices: Tribune Tower, Chicago

AERO~HARMONIOUS IN FORMAL SETTINGS



In a conventional foyer, or in a softly luxurious boudoir, Aero, the National Radiator, unostentatiously harmonizes...becomes an integral part of the appointments . . . gives an impression of being especially designed for the place it occupies.

Aero, the National Radiator, has that essential basic quality that characterizes all lovely things of whatever period—beauty of line and proportion. This is the reason for its adaptability, the secret of its charm.

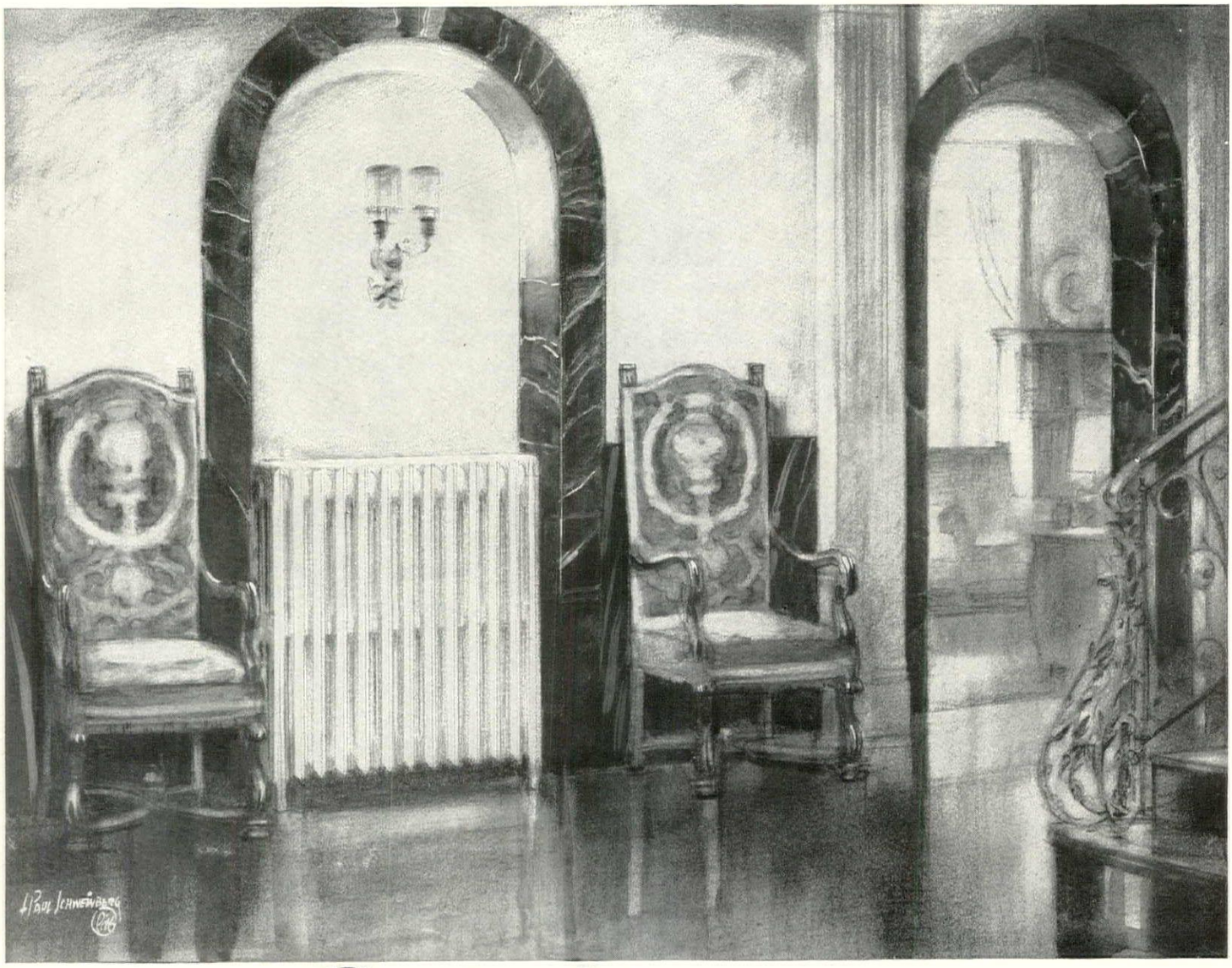
The *first complete line* of tube type radiation, Aero, the National Radiator, is the only complete line whose dependability has been demonstrated over a period of years on heating applications of every character throughout the country.

With beauty and efficiency combined, Aero, the National Radiator, year after year, assures dependable, healthful warmth; is a permanent source of comfort and satisfaction to its owner.

NATIONAL RADIATOR CORPORATION

Ten Plants devoted to National Service through these Branch Offices and Warehouses:

BALTIMORE, MD. BOSTON, MASS. BUFFALO, N. Y. CHICAGO, ILL. CINCINNATI, O. CLEVELAND, O. INDIANAPOLIS, IND. JOHNSTOWN, PA. LOUISVILLE, KY.
MILWAUKEE, WIS. NEW YORK, N. Y. OMAHA, NEB. PHILADELPHIA, PA. PITTSBURGH, PA. RICHMOND, VA. ST. LOUIS, MO. WASHINGTON, D. C.



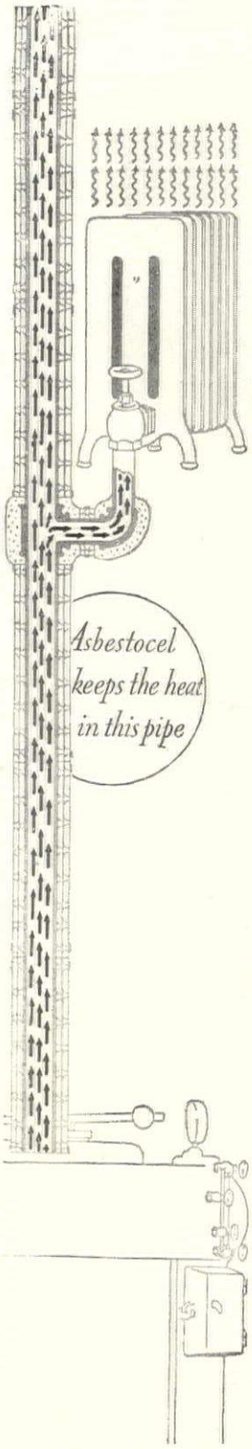
NATIONAL PRODUCTS · UNION · NIAGARA · GURNEY · UTICA · CONTINENTAL · NATIONAL

LOOK FOR THE NAME AERO

AERO
THE NATIONAL RADIATOR

Can Your House be kept Warm at Reasonable Cost?

Improved Asbestocel is an insulating covering for heater pipes. Dead air cells, enclosed in asbestos by a patented construction, reduce fuel costs



YOU naturally must consider the location, the general appearance and many other points before you decide to buy a house.

Among those of first importance—yet often overlooked—is this question—can the house be kept warm at a reasonable cost?

The boiler may be of the newest design. The steam or hot water pipes may be properly placed. Yet you cannot heat the house without wasting fuel, unless the pipes are insulated with Johns-Manville Improved Asbestocel from boiler to radiator.

When you build your house you will, of course, see that the heater pipes are insulated. But when you buy a house the Improved Asbestocel may have been left out. That will mean many dollars loss, through fuel wasted, many hours of discomfort due to improperly heated rooms.

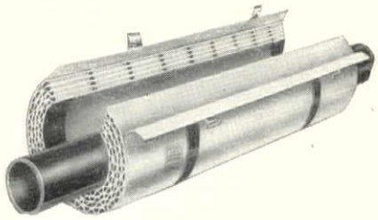
A pipe alone is not really a passageway for heat. The metal radiates the heat into the cellar, the walls or other useless places. Without insulated pipes you may sometimes keep a house warm, but you will pay for it and pay a stiff price in coal that is as much thrown away as if you tossed it into the ash pile direct from the bin.

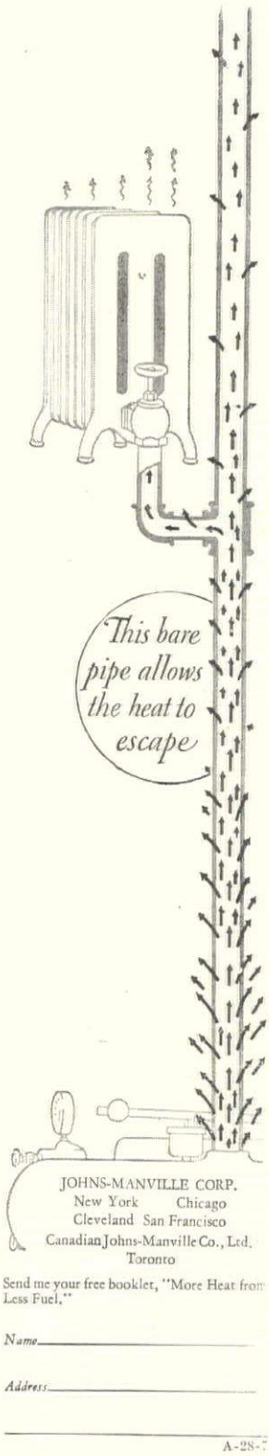
With Improved Asbestocel applied the pipes become a confined highway for heat. Held in by asbestos fibres and air cells the heat flows without waste to the radiators—it is just the same whether you use hot water or steam. Asbestocel means more heat from less fuel. Something white wrapped around a pipe does not necessarily mean Improved Asbestocel. Johns-Manville, pioneer developer of asbestos, makes this insulation. It is scientifically designed. It is made of real asbestos. It insures the maximum of heat saving. Insist upon Improved Asbestocel.

The Red Band Identifies It

Before insulation is applied, look for the red band in the inner surface of the end of each section. That shows it is Asbestocel. No other product has the same arrangement of air cells separated by Asbestos.

A heat pipe without Improved Asbestocel is like a porous water pipe. It is one continuous leak. If buying or renting, be sure also that the boiler itself has a proper application of asbestos cement.





Johns-Manville

Improved Asbestocel

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OF ENDURING ASBESTOS

Roofs that never fail . . . From Asbestos rock Johns-Manville fashions sturdy shingles, colorful, everlasting and fireproof. These shingles are the logical roofing for every home. As a new roof they make the first roofing cost the only cost. For repairing you re-roof for the last time if you use Johns-Manville Asbestos Shingles. The colors of these shingles never fade; rain, sun and fire will not harm them. They give a cottage greater charm, or add to the distinction of a large house.

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Send me your free booklet, "More Heat from Less Fuel."

*Name*_____

*Address*_____

A-28-7

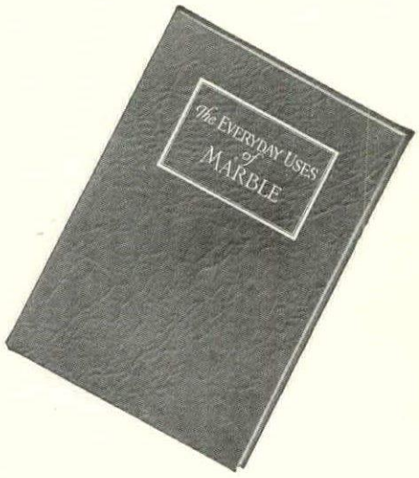
Nature Creates its Value

SCIENCE has not been able to duplicate marble either in beauty or quality. The failure of imitations readily evidences this condition.

Real marble has a vitality, a depth of surface, that is unmistakable . . . a liveliness of color and veining that no man-made medium can even approach.

Real marble, because of its distinctive appearance, durability and ultimate economy, has always been . . . and will continue increasingly to be . . . the preferred material for the interior finish of buildings of a better character.

There is No Substitute for Marble



Send for this handsome booklet, "The Everyday Uses of Marble." It contains reproductions made from actual photographs of typical marble installations in many types of buildings, including commercial, civic and residential. The booklet will be sent without cost, of course. Address Department 6-G.

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Pasadena

Huntington Hotel and Bungalows. Open all the year. One of America's finest resort hotels, overlooking the San Gabriel Valley. A Linnard Hotel.

Vista del Arroyo Hotel and Bungalows. Located in the beautiful westerly residential section of Pasadena. Open all the year.

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El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf. Riding.

El Mirasol Hotel and Bungalows. "Most unique hotel in America". Offering quiet home atmosphere and privileges of golf and country clubs.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

Samarkand Hotel. The newest and most beautiful hotel. The latest thought in art nouveau of hotel and garden construction. A creation by masterful artists.

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Brook Forest

Brook Forest Inn. A Swiss Chalet in the Rockies, open all year, altitude 8000 ft. Riding horses. Edwin F. Welz, Mgr.

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New Haven

Church-Wall Tea House. Church St. at Wall. An entire house of tearooms; dainty atmosphere, marvelous food. Boxwood Manor, Old Lyme, management.

New London

Light House Inn. Long Island Sound Shore. Luxurious estate. Golf, boat races, ocean fishing and bathing. Garage. Splendid roads. Historic region.

New Milford

Western View Farm. A famous resort. 2½ hours from New York. Elevation 1000 ft. Weekly rate, $42.00. Booklet. Telephone, New Milford 440.

Old Lyme

Boxwood Manor. Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

Saybrook

Ye Castle Inn. "Connecticut's most beautiful Inn". All rooms command unobstructed view of Sound. Cuisine unexcelled. All amusements and sports.

Sharon

The Sharon Inn. "That homelike atmosphere" is not just a business slogan; but a reality which you cannot but appreciate. Telephone connection.

Sound Beach

Greenwich Inn Lodge and Crossways. Attractive summer resort. Good train service. American plan, excellent cuisine. Fine bathing, tennis.

Stamford

Ship Grill Country Club. Southfield Point on the Sound—offers universal attractions to motorists, yachtsmen, and summer guests. Tel. Stamford 2510.

Waterbury

The Elton. Fireproof. The most attractive hotel in New England. Send for graphic map. "The Air Line". Shortest & fastest route bet. N.Y. & Boston.

DISTRICT OF COLUMBIA

Washington

Carlton Hotel. 16th at K Street, N. W. The newest and most distinctive hotel in the Capital City. Rates moderate.

Grace Dodge Hotel. A hotel distinctive for its charm and high standards of service. Located three blocks from the Capitol. Open to men and women.

Hotel Powhatan. A refined hotel. Single rooms with bath $3.50 to $5.00; double $6.00 to $8.00. Free booklet and auto map on request.

Wardman Park Hotel. Away from noise and congestion, convenient to down-town. Single rooms with bath $5.00—double rooms; bath $8.00.

The Willard. "The Hotel of the Presidents"—convenient to everything worth while in the Nation's Capital. Homelike atmosphere. Unexcelled cuisine.

ILLINOIS

Chicago

Atlantic Hotel. 314-328 S. Clark St. Centrally located. Near depots, theatres, shopping district. Famed Café. Write for Visitor's Guide No. 2.

MAINE

Bar Harbor

Malvern Hotel. A distinctive home, catering to a refined clientele. Thoroughly modern. Excellent cuisine. Ideal location with all resort sports.

Bethel

Bethel Inn. Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds.

Loon Lake

York Camps. In the heart of mountains and lakes. Individual cabins, fireplaces, baths. Central dining room. Garage. Tennis, golf nearby. Fishing. Riding.

Poland Spring

Poland Spring House. Maine's Foremost Resort, open June 22 to Oct. Mansion House, always open. Excellent 18-hole golf course.

MAINE (Cont.)

Portland

Lafayette Hotel. A delightful tourist hotel where friends meet friends enroute, and enjoy excellent service at fair rates. European Plan.

Prout's Neck

Black Point Inn. New, with every convenience. In an exclusive cottage colony. Golf, sailing, ocean bathing.

The Willows. Enjoys the patronage of a most exclusive clientele. Comfort and good food especially featured. Golf. Ocean bathing. Ownership management.

Winter Harbor

Grindstone Inn. Across Frenchman's Bay from Bar Harbor. Golf. Tennis. Fishing. Swimming Pool. Dancing at the hotel. F. K. Leach, Mgr.

York Harbor

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

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Hotel Bellevue. Particularly accessible, located near the State House and Boston Common. Room with running water $2.50 up. Room with bath $3.50 up.

Charlesgate Hotel. One of Boston's best hotels. In the residential section overlooking Charles River & Parkway. 5 minutes to shopping & theatre districts.

The Lenox and The Brunswick. Two famous Boston hotels offering the hospitality afforded only by faultless service.

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Hotel Somerset. Commonwealth Ave. Superbly located, seven minutes from business, theatre and shopping centers. Rooms with bath $3. to $10. per day.

Brookline (Boston)

Hotel Beaconsfield. Homelike atmosphere. Convenient to down-town Boston. Away from congestion & noise. Residential section. Rooms $3.50 up. Garage.

Chatham

Chatham Bars Inn. On an Ocean Bluff. A modern inn with 25 cottages. Golf at "Eastward Ho", New England's famous seaside championship links.

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Hotel Bartine. "At the Gateway to the Berkshires." A delightful place to stop. Best moderately priced hotel in Berkshire. All outdoor sports.

Greenfield

The Weldon. (Fireproof.) "The Beautiful Home Hotel". Open all the year. 225 rooms, rate $2.50 up. European. Excellent cuisine. 18-hole golf course. Bkit.

Lenox

Curtis Hotel. Heed the call to the Berkshires. Motor in a scenic wonderland. Golf, riding, Road map. Booklet. H. J. Duffin, Mgr.

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The Sippican. On Buzzards Bay. Select family resort. Golf, Tennis, Bathing, Yachting, Fishing. Special fish dinners. American and European plans.

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30 Miles at Sea. 2 steel steamers daily. Balmy climate. Large hotels, boarding houses, cottages. Golf. Boating. Bathing. Fishing. Riding. Booklet.

Ocean House. 30 Miles at Sea. Three 18-hole Golf courses. Tennis, Bathing, Boating, Fishing, Horseback Riding, Dancing. Frank Worth, Prop.

Northampton

The Hotel Northampton. New. Fireproof. 125 rooms. European Plan. Rates $2.50 and upward. On three principal highways. Garage.

Osterville, Cape Cod

East Bay Lodge. In most beautiful section of Cape Cod. Every room has running water or bath. Golf, tennis, bathing, boating, fishing, wonderful roads.

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The Mayflower Hotel. At Manomet Point. Extensive grounds, own golf course; swimming pool. Mayflower Hotels at Hyannis & Falmouth—same management.

Springfield

Hotel Worthy. Fireproof. 250 rooms. Near station and shopping district. Rooms with bath, $3.00 up. Dining room and cafeteria. James T. Brown, Prop.

Swampscott

New Ocean House. Location endowed with beautiful natural scenery. Seven good golf clubs within radius of few miles. Sea Bathing. Unexcelled cuisine.

Wellfleet

Chequesset Inn. Most uniquely located on Atlantic Coast, on pier out at sea. All land and sea sports. Bathing 75°. Quality and quantity cuisine.

MICHIGAN

Bellaire

Fisherman's Paradise. A complete outdoor resort appealing to sportsmen! Rustic cottages. Bathing, golf. Excellent cuisine. H. D. Smith "The Indian", Prop.

MINNESOTA

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The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

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Ambassador Hotel. Broadway at 36th Street. Kansas City's finest new hotel. Permanent or transient. Suites, apartments, rooms. Center of social activities.

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Crawford House. Typical of what a resort in the Mountains should be. Golf. Tennis. Swimming. Saddle horses. Mountain Trails. Fishing.

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The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports.

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Gray's Inn. In the heart of the White Mountains. 150 rooms. Golf, tennis, swimming pool, dancing, hiking. Excellent roads. Bkit. June 15 to Oct. 15.

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Lake Spofford Club. It's different—you'll like it. Golf. Wonderful lake. Saddle horses. Orchestra. An ideal place for children. Henry W. T. Dutton & Son.

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Whitefield

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Allenhurst Hotel & Cottages. June to September. Family hotel. Modern conveniences. Cottages for rent with hotel service. Harold W. Sexton, Prop.

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Hotel Fredonia. A homelike European plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

Caldwell

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Spring Lake Beach

The Essex & Sussex. A resort hotel of distinctive superiority. Directly on the ocean. Golf, bathing, tennis, riding. Furnished cottages.

The Warren. Surrounded by green lawns and gardens at the edge of the sea. Homelike atmosphere and superior service. Excellent golf.

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Hacienda de Los Cerros. An all-year resort, two miles from Santa Fe. Horseback riding, fishing, pack and camping trips. Motoring and tennis.

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Thousand Island House. A refined hotel. Delightful location midst the wondrous beauty of Thousand Islands. Fireproofed throughout by Automatic Sprinklers.

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Hotel Lenox. The favorite of Buffalo society. Modern, friendly, quiet, convenient. Excellent food. Three minutes to new Peace Bridge. Write C. A. Miner, Pres.

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Hotel Windsor. In the Adirondack Mountains. Officially recommended by the A. A. A. 150 rooms. 100 private baths. Louis E. Parent, Proprietor.

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Montauk Manor. Characteristic of Carl G. Fisher hotels. Offering the ultimate in refined comfort with unsurpassed facilities for every sport and recreation.

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Bretton Hall. Where visitors to New York will find a home-like and quiet atmosphere in place of the formal air of commercial hotels.

Eighteen Gramercy Park South. New residence hotel exclusively for women. Overlooking Park. Helpful service to out-of-town guests. Moderate rates.

14 East 60th St. For the discerning resident or visitor. A perfect home, stressing location, furnishings, beauty and service. Room and bath $4.00 up.

The Grosvenor, 35 Fifth Avenue. A conservative hostelry of English origin serving the most exacting demands of the traveler.

NEW YORK (Cont.)

New York City (Cont.)

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The Madison. 15 East 58th St., Hotel and Restaurant. Quiet charm . . distinction . . excellent cuisine . . recommend this hotel to the discriminating.

The Mayflower. Central Park at 61st St., reached by Columbus Circle's multi-transportation lines. Characterized by dignified service, excellent cuisine.

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Mohawk & Cottages. A modern Adirondack hotel offering a wide range of sports and amusements. C. N. Longstaff, Prop.

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Orient Point Inn. Incomparable location. Extreme end North Shore. Quiet, refined, homelike. Delicious sea food. Water sports, tennis. Road Map. References.

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United States Hotel. Open July fourteenth until September sixth. Saratoga's smartest and most exclusive hotel. Leland Sterry, Inc.

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Hawthorne Inn & Cottages. Best location in Poconos. Furnished cottages, week, month, or season. Refined clientele. Golf, swimming, riding, tennis.

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Exclusively chartered palatial S. S. "Scythia"
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GEARY at TAYLOR ST.

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540 rooms with bath
Single, from $4
Double, from $6

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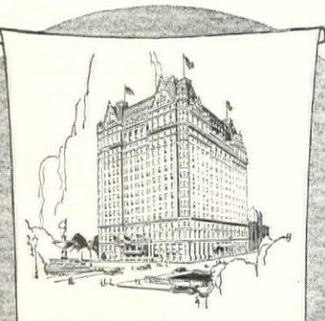
EL MIRASOL
Hotel *and* Bungalows



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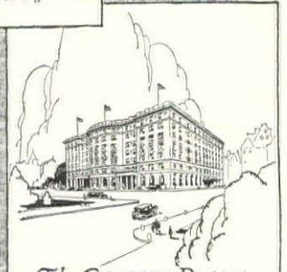
Fred Sterry, *President* — John D. Owen, *Manager*

The SAVOY-PLAZA
Henry A. Rost, *General Manager* — New York



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"where Glorious Summer Days Cool Enchanting Nights are enjoyed to the full"

No hotel in the world offers more varied attractions—Superb 27-acre park, with miniature golf course, open-air plunge and tennis courts. Riding, hunting and all sports, including 18 hole Rancho Golf Club. Motion picture theatre and 35 smart shops within the hotel. Famous Cocoanut Grove for dancing nightly. Attractive summer rates.

Write for Chef's Cookbook of California Recipes

22 BEN L. FRANK, *Manager*

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WORLD CRUISE $1000

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Frank C. Clark, Times Bldg., New York

Hotel Aspinwall

LENOX, MASS.

In the beautiful Berkshires

June 23rd to October 15th

Appealing to a refined clientele

Golf, Tennis, Motion Pictures, Dancing.

May we send interesting booklet?

Winter Resort: Princess Hotel, Bermuda

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WHERE COOL INVIGORATING OCEAN BREEZES BLOW

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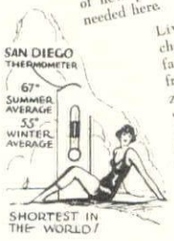
Come for *rainless* days and refreshing, starlit nights—away from oppressive heat and storms. Golf; great fishing and yachting; the lure of trails thru mountains and world-famous parks! Every night—dances, music over the water, boating parties! Schools and supervised playgrounds will care for the little folk. You'll see great Govt. activities in the air, on land and sea. New scenes, new adventures every day *everywhere!*

To the business man who would make his vacation pay *big* dividends, San Diego offers unusual opportunities for trade expansion, for this city is in *the fastest growing section of America*, and hundreds of new products and new factories are needed here.



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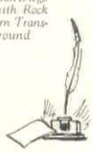

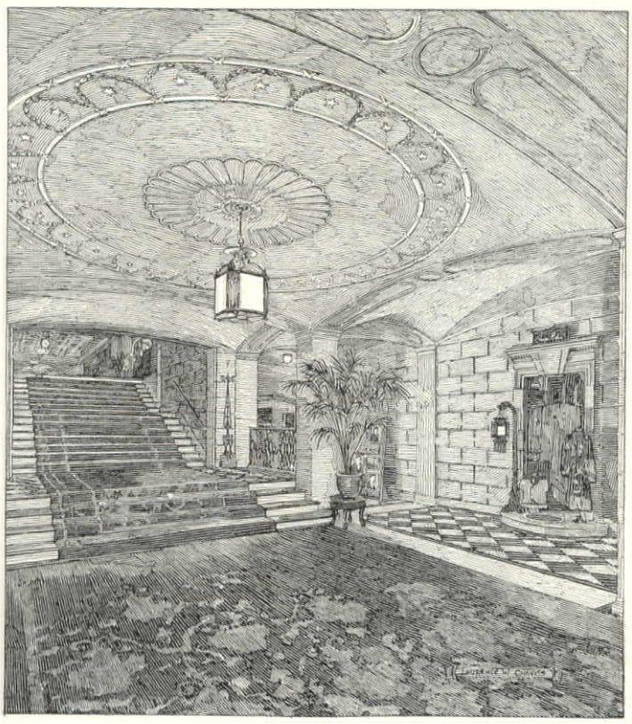

. . . DESCENDING a graceful stairway from the main floor to the lower Lobby, one comes upon an arcade of fascinating shops . . . Off the corridor is the famous air-cooled Roosevelt Grill — New York's brightest rendezvous for dining and dancing

For those who seek detachment from the intensity of modern Manhattan, The ROOSEVELT provides an atmosphere of quiet comfort and charm . . . Its early Colonial appointments, delicious cuisine and personalized service assure a pleasurable sojourn—whether your tenure be long or transient.

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LAKES of gem-like beauty—hills clear in the crystal air—radio-active springs, and Nauheim baths like those abroad!

Where these things are, skilled hands have built The Glen Springs. During your stay there experienced physicians are ready to plan diet, exercise and treatment. You can live restfully, surrounded by a social life distinctive yet unassuming and served with a cuisine of varied and tempting excellence. Expert medical attendance, deep restful sleep, golf played amid the fresh majesty of the hills — these things no less than the baths bring a sense of peace and physical well-being.

Ask your physician about The Glen Springs. The baths and other treatments are especially suitable for heart, circulatory, kidney, nutritional and nervous disorders, rheumatism, gout and obesity. Booklets by addressing Wm. M. Leffingwell, President, Watkins Glen, New York.

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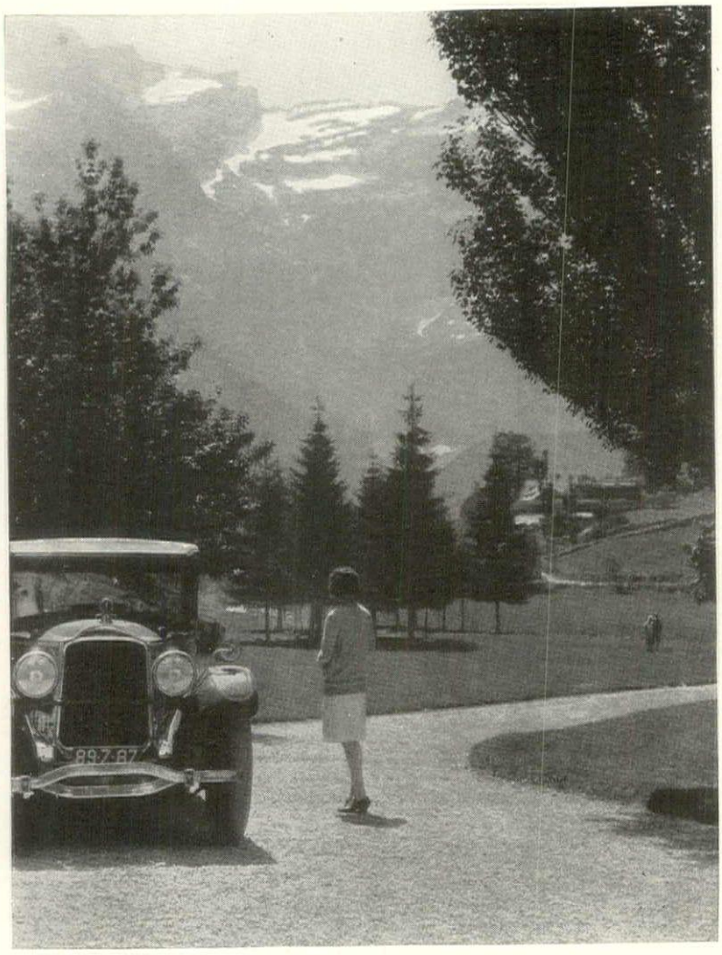

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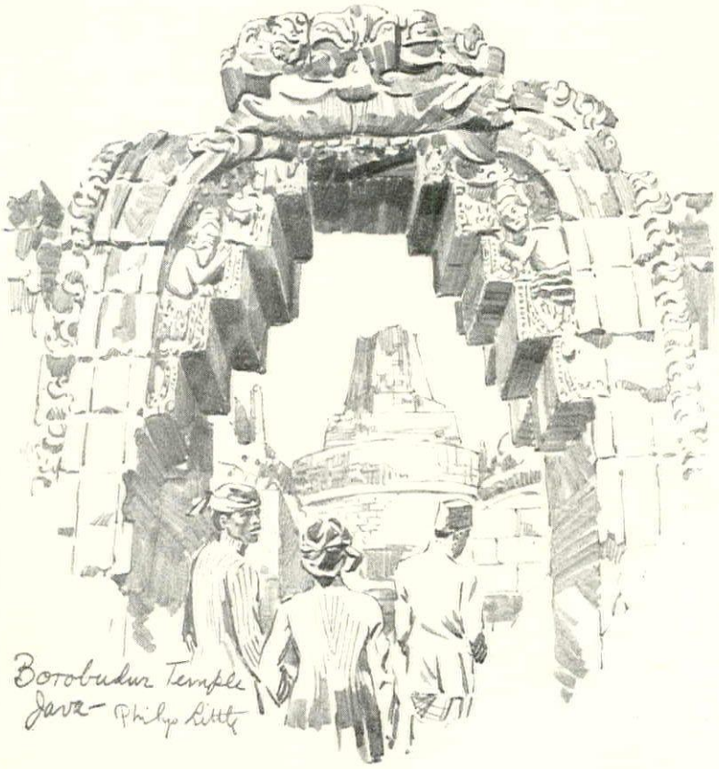

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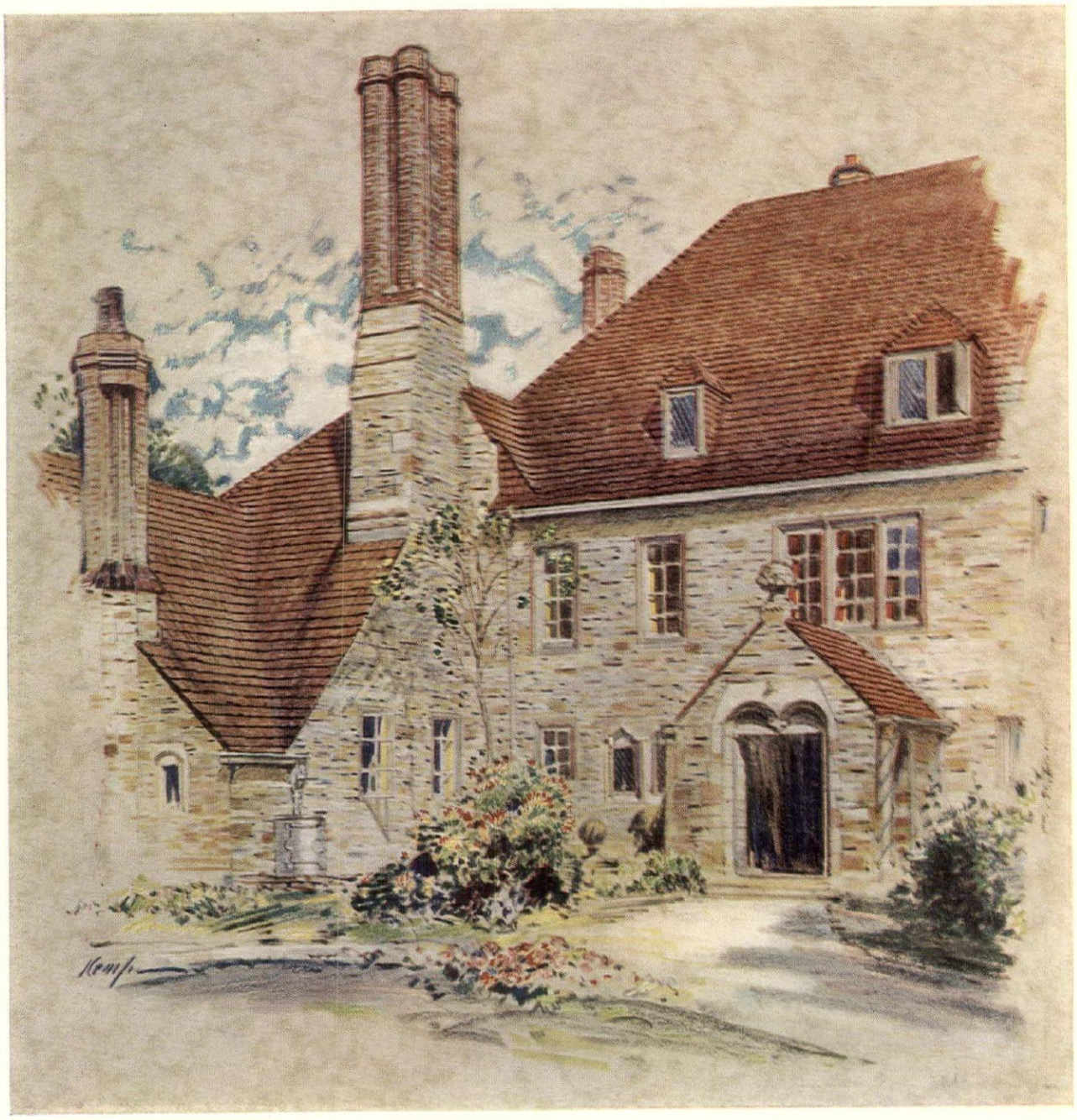
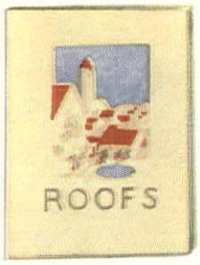


A Residence in Evanston, Illinois. Richard Powers, Chicago, Architect. Roofed with IMPERIAL *Roofing Tiles.*

Tiles alone give this mellowed-by-time effect

Note how closely this roof resembles England's century-weathered roofs

IMPERIAL Roofing Tiles, ranging in color from reddish brown to gray, were used to give this modern English-type residence a roof which has every appearance of having been mellowed by centuries of exposure to the elements. Even the streaks below the chimneys were cleverly produced by the use of dark tiles.



Our interesting brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed residences. We will forward a copy on receipt of 25c (coin or stamps) or an illustrated color folder will be sent you *free!* Address: Ludowici-Celadon Co., Dept. A-7, 104 South Michigan Avenue, Chicago.

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THE WOOD ETERNAL

America is still too young to know how long CYPRESS can endure

HOUSES built both beautifully and well of Tidewater Red Cypress in Colonial days still stand. The new country and these buildings, born together, are each too young to determine how long this lumber can endure.

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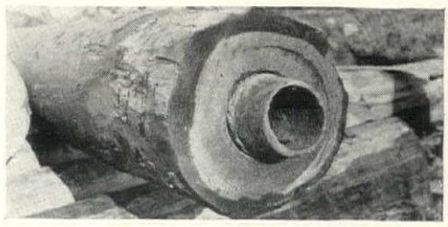

A water main of Tidewater Red Cypress laid in New Orleans in 1793. After over a hundred years of the hardest type of service, it was still in excellent condition.

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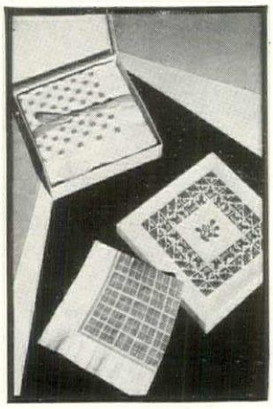
. . . lovely as fine linen



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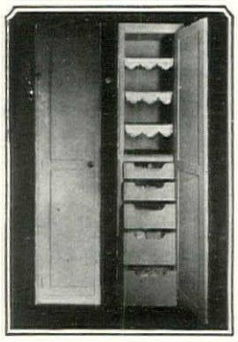

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The TREASURE CHEST
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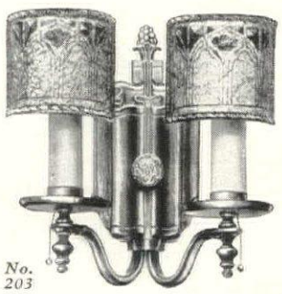

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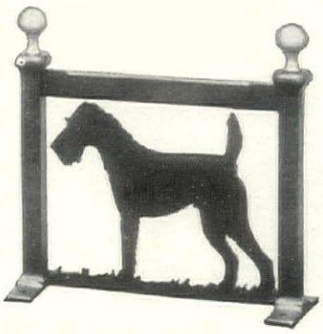

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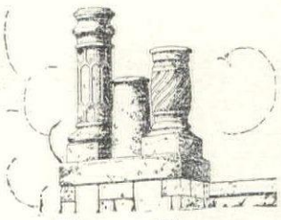

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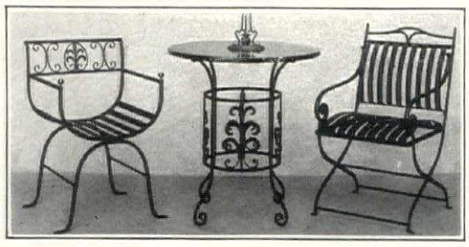

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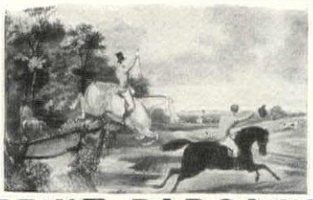

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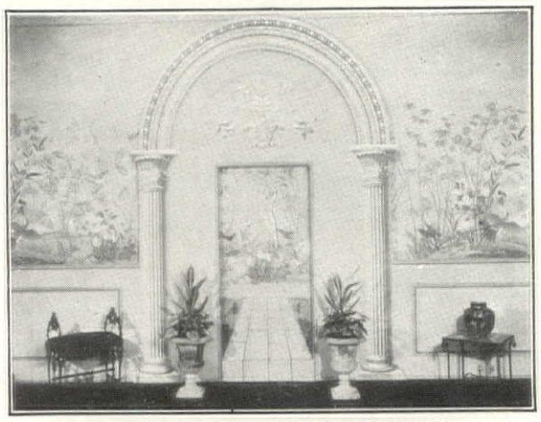

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—As a table, actually solid enough to hold them
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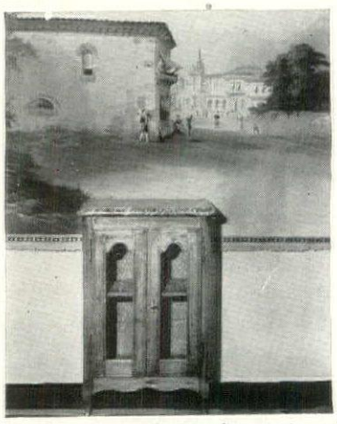

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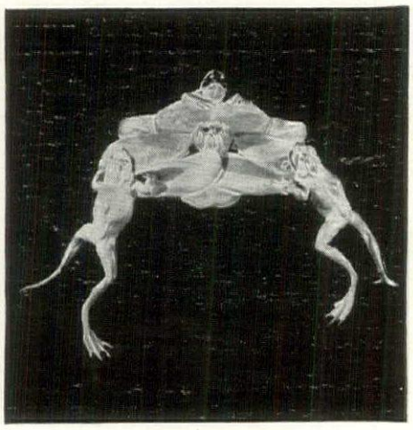

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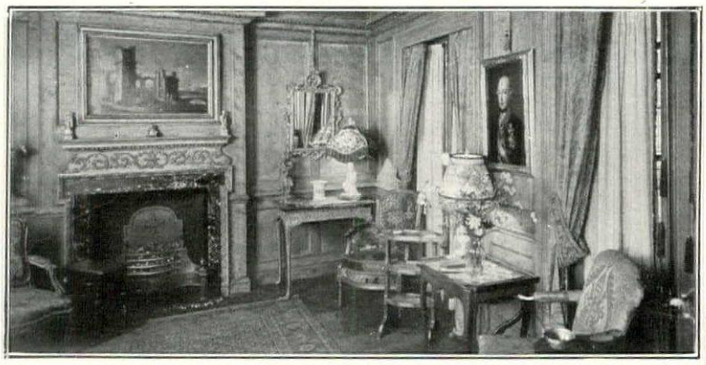

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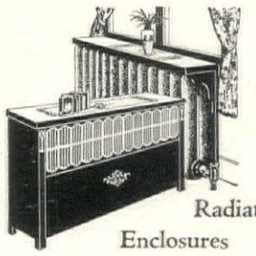

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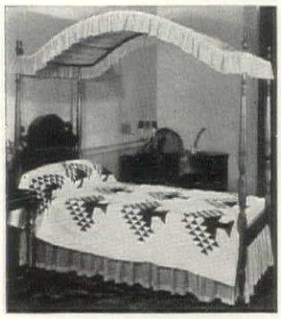

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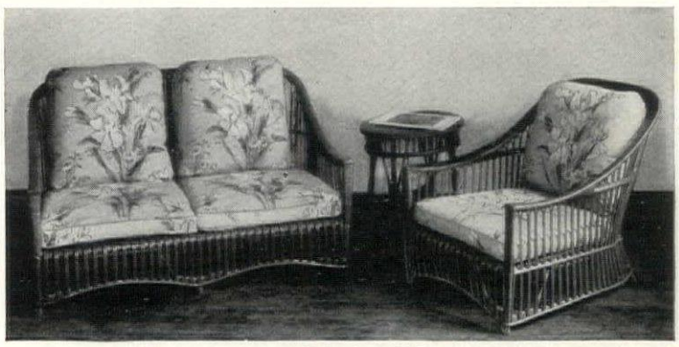

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sired spot without causing a broken or a strained arm. These folding chairs are light in weight, and when opened for use are of the ample size and build that insure comfort. The frames are lacquered in cool greens and the backs and seats are of canvas striped in green, buff and orange. These may be seen at Lewis & Conger.

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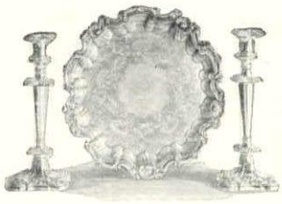

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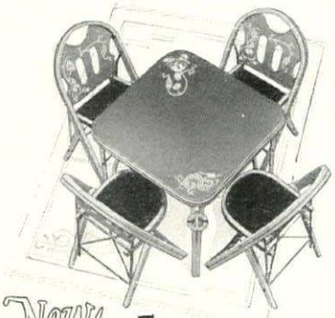

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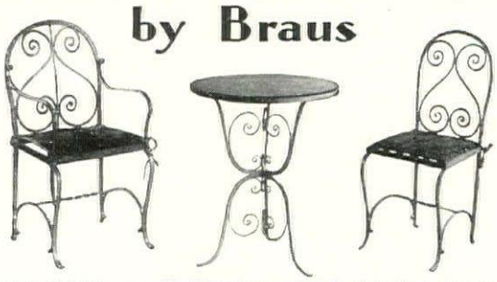
by Braus



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Wrought iron furniture for lawn, porch or garden; summery-looking but very strong. The table has an inset top of tapestry glass. The chairs have comfortable spring seats covered with glazed chintz seat pads. Painted an out-of-doors green, or any color of your choice. Braus will send you a set or a single piece.

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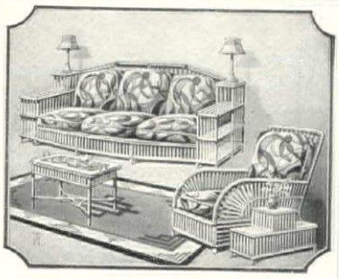

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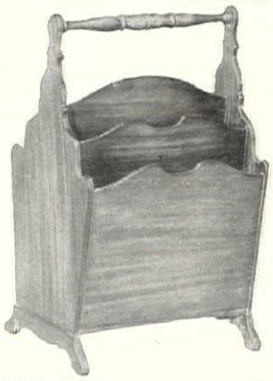

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A bathroom in blue and yellow keramic tiles, designed for a house in French Provincial style, by Frank J. Forster

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KERAMIC tiles have an absolutely individual beauty and character. The slight, sometimes almost imperceptible variations of color and texture in keramic tiles, due to differences in the clay and the firing, give them a charm and originality that no other material possesses. Their range of color is almost unlimited. And because each tile is a separate unit, they lend themselves to great variety of design.

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Tiled bathrooms, of course—but do you know what beautiful bathrooms they are making today with colored keramic tiles, at a very moderate cost? A tiled kitchen, as warm and lovely and mellow as some of the French provincial kitchens abroad. A tiled sunporch which neither sun nor rain nor cold can ever damage.

Because keramic tiles never need replacement or repair—and because their beauty increases with the years—they are a true economy.

Let us send you our beautifully illustrated booklet, *Enduring Beauty in your Home through Keramic Tiles.* You will find in it wonderfully interesting facts about keramic tiles; how they are being used in beautiful homes throughout America; how you can use them in *your* home. Mail the coupon today! Associated Tile Manufacturers.

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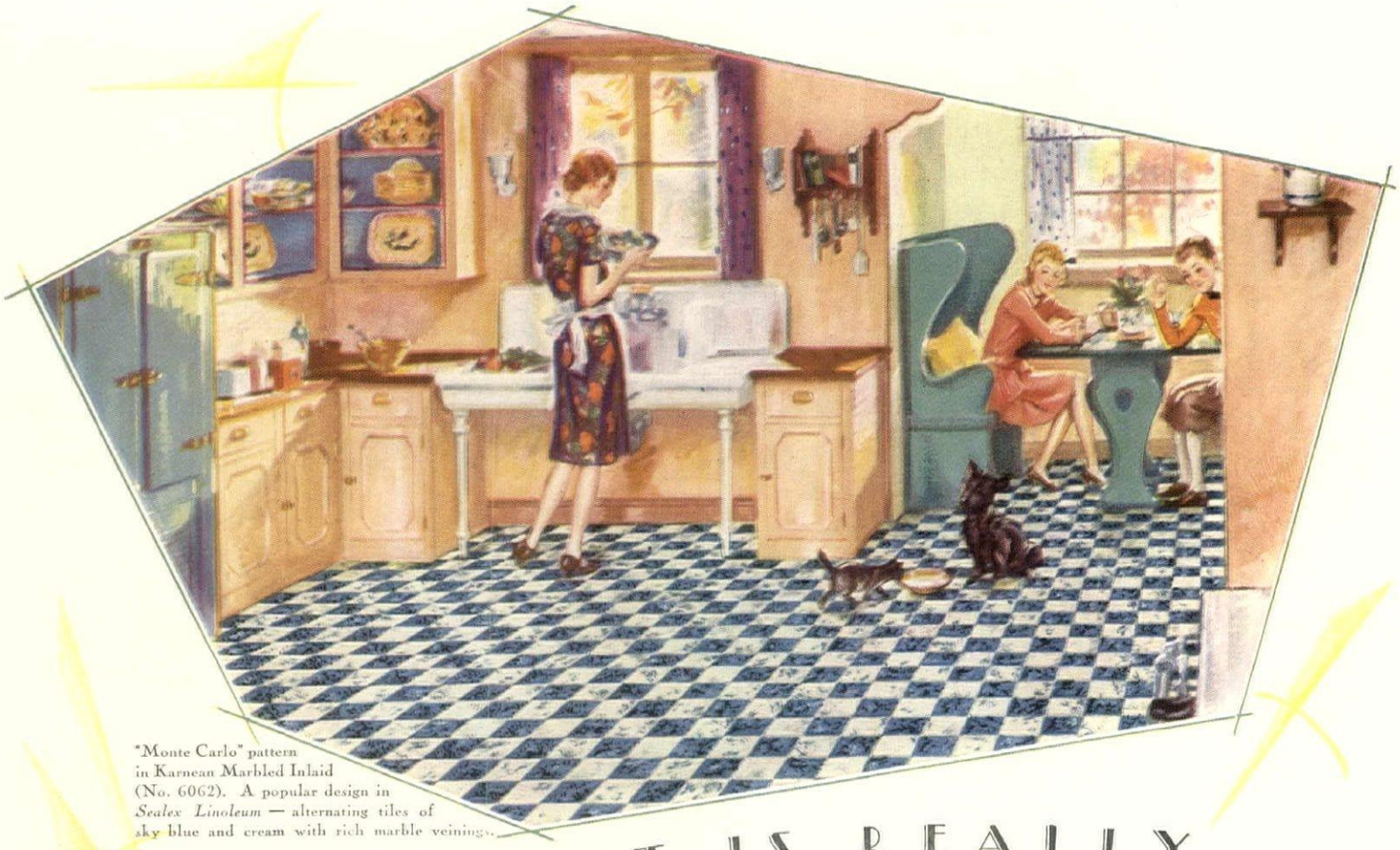

"Monte Carlo" pattern in Karnean Marbled Inlaid (No. 6062). A popular design in *Sealex Linoleum* — alternating tiles of sky blue and cream with rich marble veinings.

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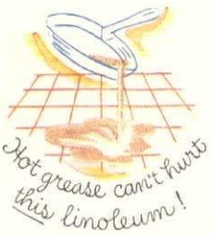

You can't send a floor to the cleaners when things are spilled on it. Spots and stains call for hard scrubbing — unless it's a floor of the new *Sealex Linoleum*. Then ordinary household accidents need not worry you.

For in *Sealex Linoleums* the dirt-absorbing pores are (by a new and revolutionary process) penetrated and sealed against liquids and spilled things. Dirt cannot grind in to rob the floor of its fresh new beauty.

Even hot fats, hot fruit juices, full strength ammonia or ink cannot harm this remarkable linoleum. A damp mop removes them without leaving a tell-tale spot. There's no more back-breaking scrubbing — your floor is almost as easy to clean as glazed tile.

Best of all, this unique stain-proof feature is achieved without sacrifice of either beauty or durability. In fact, *both* are increased. The *Sealex Process* tends to preserve the flexibility of the linoleum and gives added depth and a velvety lustre to the colorful designs.

In the new *Sealex Linoleums* — which include richly colored Inlaids, two-tone Jaspé, Romanesq, Plain and Battleship — you will find patterns and colorings to suit every type of room and every decorative scheme. All of them spot-proof — all of them surprisingly moderate in cost.

When cemented down over deadening felt, such floors give years of comfort, beauty and service. Remember the name "Sealex" — it stands for high quality in genuine linoleums.

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FREE! A new and valuable book on home decoration, by the well-known authority, Winnifred Fales. It contains many helpful suggestions on how to adapt inexpensively, the new trend in decoration to your own home. A practical Color Scheme Selector comes with the book. Address Congoleum-Nairn Inc., Kearny, N. J.

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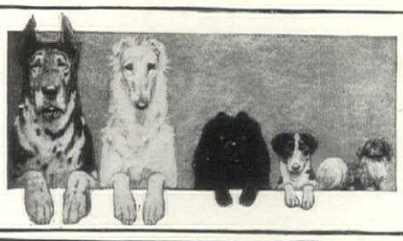

THE DOG MART

House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made

Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.

HERR DOBERMAN'S DOGS

By ROBERT S. LEMMON

IT is but a short time, as such things go, since the Doberman Pinscher first began to be seen on this side of the Atlantic, but he has already intrenched himself very firmly indeed in many a household. He came to us on the crest of that wave of publicity upon which rode almost every breed of dog that was useful in the detection and capture of criminals. In this rôle of law officer he gained his first recognition in America, but today he has gone far outside of police work and proved himself an eminently worthy citizen and peacetime member of the family. He remains, upon occasion, a criminal-catcher *par excellence*, but you don't have to keep on hand a supply of burglars and murderers in order to keep him out of mischief.

Just appreciation of any dog breed is always helped by an understanding of the conditions under which the type was developed. Thus, a brief outline of the Doberman's past will not be out of place here. His real beginning is a matter of conjecture, but the known facts are these:

It seems that nearly seventy years ago the attention of a certain German by the name of Doberman was attracted to several dogs of rather distinctive and similar appearance roaming about the streets of Apolda. Apparently no one knew their ancestry or whence they came, but we may assume that Herr Doberman was not discouraged by that. He was interested in the dogs just as they were, and so it came about that he started breeding and developing them. Beyond doubt he was the man, more than any other, to whom we owe that early work of stabilization which is essential to the standardizing of any kind of dog; those who followed him improved the breed, but Doberman discovered it in the first place and labored to preserve it for the future.

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In accordance with these specifications the ideal Doberman is a well balanced combination of speed, agility and power, neither a giant nor a dwarf. In some directions there is a tendency toward specimens that are really too large, but such a practice ought to be discouraged—quite as much as the leaning toward under-sized dogs which some breeders show. After all, the standard as given above provides for a safe and sane middle course which best fulfills the requirements of four people out of five.

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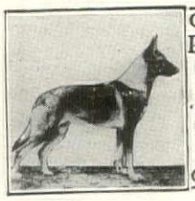

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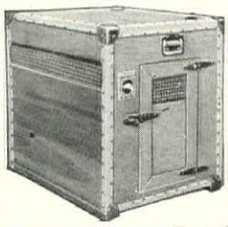

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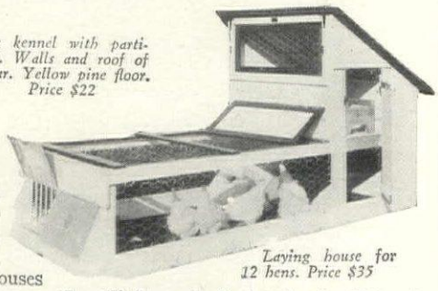

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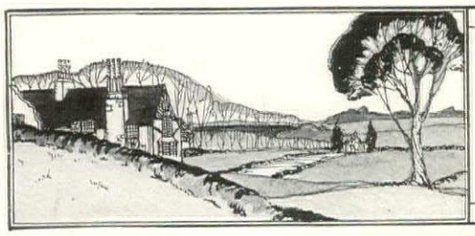

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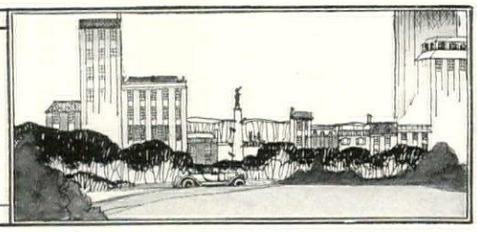

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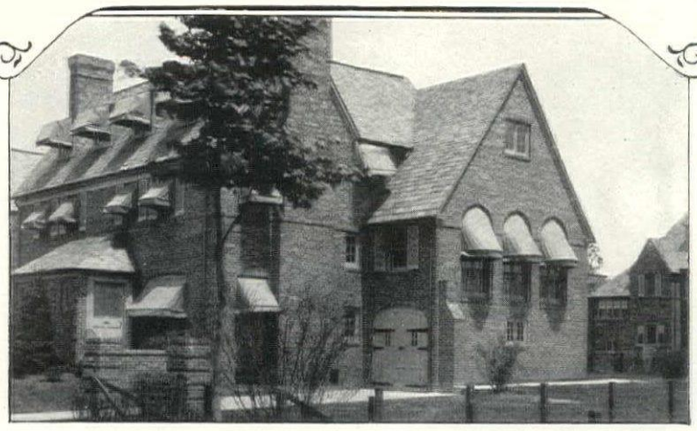

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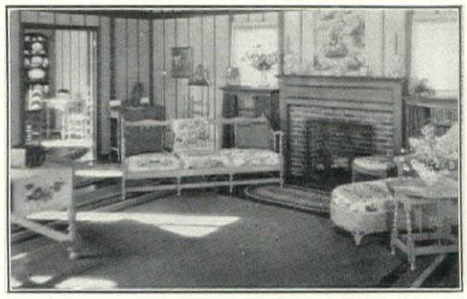

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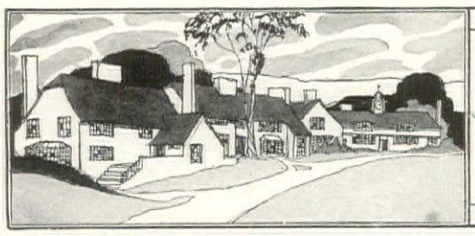

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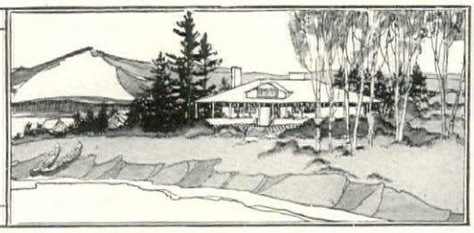

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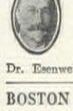

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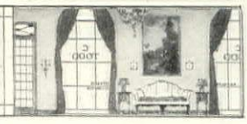

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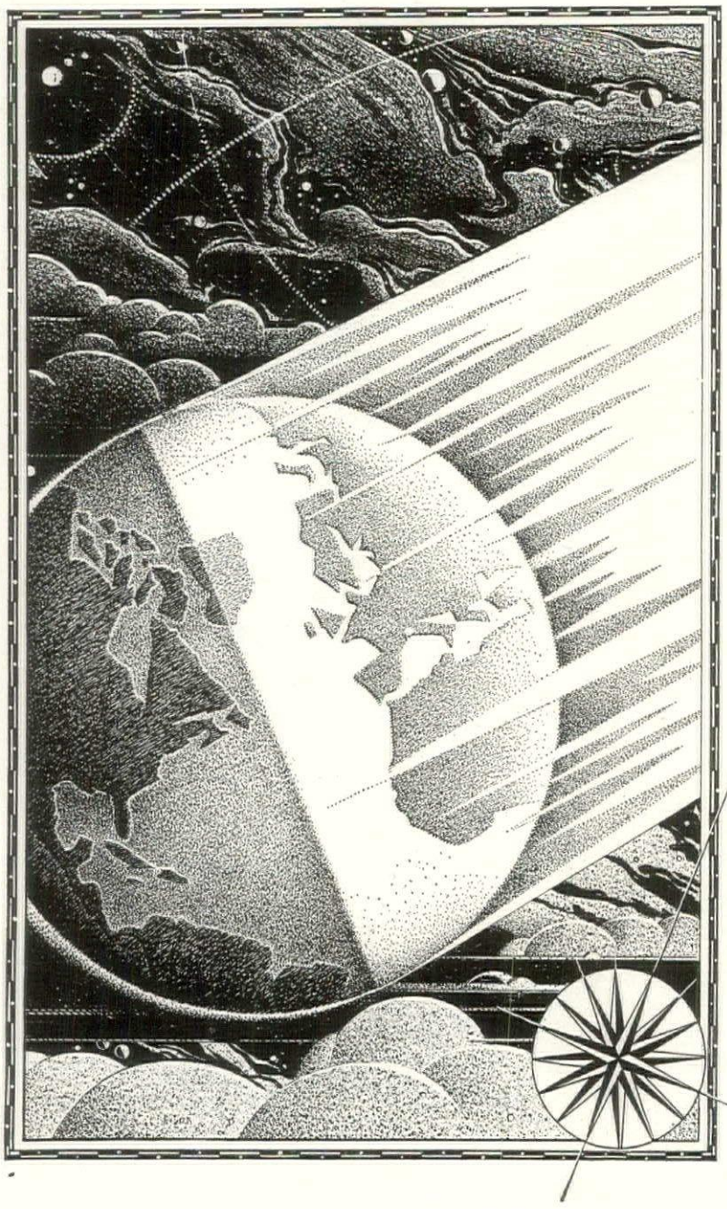

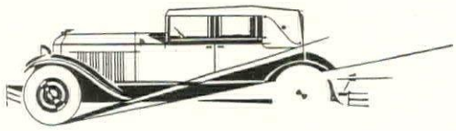

IT IS deeply significant that the peoples of 92 countries, speaking such a diversity of tongues, think the same thoughts and are actuated by the same motives in buying their motor cars.

Americans abroad are particularly impressed with the numbers of Chrysler cars they see. Ask your friends when they return what American car they saw in greatest numbers in any country. Chrysler, will be their reply.

Chrysler is accorded enthusiastic acceptance overseas in the same full measure that it receives in America. In 92 civilized countries, the recognition of Chrysler leadership has built Chrysler export sales to third in volume in the National Automobile Chamber of Commerce. Four years ago the name was totally unknown in the world's markets.

Chrysler leadership overseas is a foreordained result achieved by a new measure of performance and a new standard of quality and style, which the world heartily prefers as the soundest, finest and most satisfactory motor car investment available.

The world over, those who know and appreciate fine engineering and workmanship, have acclaimed Chrysler Standardized Quality—the highest plane to which scientific engineering and precision manufacturing have been raised by any manufacturer.

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In one phrase, the whole world has come to recognize Chrysler as the *world's lowest-priced producer of quality cars in the four great price classes.*

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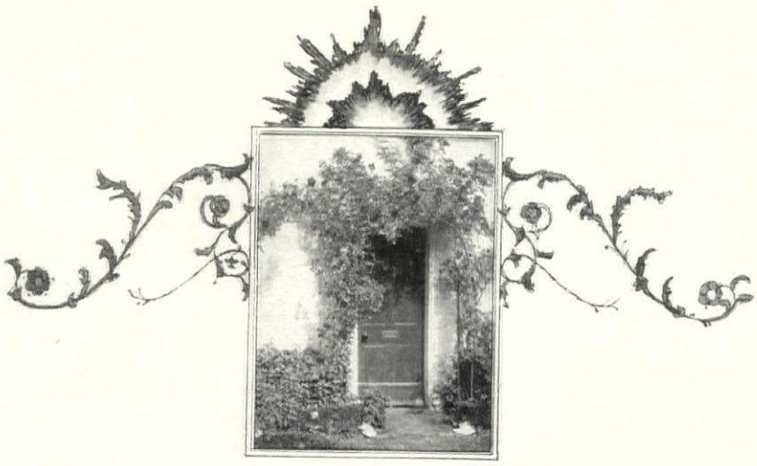

HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

WE moderns pride ourselves on our escape from the sentimentality of past generations. To our minds sentimentality denotes weakness, and has no place in the life of today. For the romanticists of the past century we have little sympathy. We ridicule the Victorian taste in literature, drama, dress and homes as reeking with sentiment.

As representatives of a practical age, we abhor everything which is not a product of matter-of-fact reasoning, aided by science. Our literature purports to be a frank expression of the problems of every-day life; our drama does likewise. In dress we pay no tribute to false modesty, holding comfort supreme.

Cold-bloodedly we analyze our thoughts, ideas, manners and acts, bring all things down to their lowest common multiples, and discover hitherto unknown complexes. When sentiment or romance appears to lift its head, we trail it down assiduously until it is glad to retreat into physical or practical guise.

We do all these—and then we decide to build a house in the country. Immediately our cynicism suffers a setback. In spite of ourselves, our visions of the house begin to betray a resemblance to the traditional little white home on the hillside—the cottage at the end of the lane—the refuge from storm and stress. By the time our vision includes Roses over the doorway, we are thoroughly into the business, and the machine age goes by the board.

Of course we employ modern science and reason, in the form of an architect. We see that no modern convenience is left unconsidered. But we develop our household efficiency inside the walls of an English cottage—a French manoir—an early American farm-house.

All of which would seem to prove that romance and sentiment are perhaps not entirely dead within us—that, in short, whether we like it or not, we are exactly as sentimental as our fathers.

"Yes", cry the cynics; "but what of modernism in decoration? What of skyscraper furniture, and Swedish Industrial Art, and the German school of decoration? What of French interiors in the modern manner? What of Logic? What of Reason?—for surely the new period style has its origin in these!"

What, indeed, of modern craftsmen, in these days of lighting by the one logical medium, electricity—what of these craftsmen painstakingly fashioning, of this and that metal, candlesticks? What of decorators acquiring modernist pieces, installing them on the twenty-fifth floor of a modern apartment building—and then grouping them about a large, inviting fireplace?

In one of our recent expositions of modernist decorative art, one whole exhibition case was devoted to candlesticks. And every model room shown had as its focal point an unmistakable fireplace.

Candlelight and glowing embers—and skyscraper furniture! Candlesticks and fireplaces—in a modern home, based on clear, scientific reasoning and equipped with the very latest devices. Can we explain away our clinging to these ancient symbols of home for any other reason than pure, unvarnished sentiment?

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JULY, 1928

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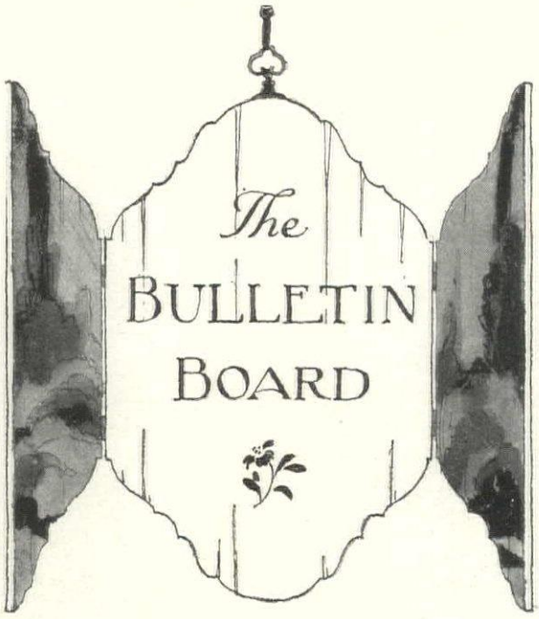
hal wahanka



FOLLOWING Johnny Appleseed. Many years ago there was a queer old character who, from his frequent Apple-planting journeys through what was then an Indian-inhabited wilderness, came to be known far and wide as Johnny Appleseed. Wherever he went—and his expeditions through the Eastern and Central States were extensive—he sowed seeds of his favorite fruit tree in favorable locations, spreading the cult of the Apple in a highly practical manner. Kindly, eccentric, idealistic pioneer in a peaceful cause, he was one of the most picturesque characters that America has produced.

Johnny Appleseed's day and generation have long since passed, but there is an opportunity right now for those who will to follow somewhat in his footsteps. The rapid decimation of certain of our showier wildflowers suggests that in the replenishing of the supply by those who can obtain seeds and scatter them wisely in field and woodland there lies an opportunity for pleasant labor that one day will be widely appreciated.

As a start on such a campaign, our Eastern Columbine *(A. canadensis)* would be an excellent subject in many localities. Seeds of it may be bought or collected in sections where the plants are still fairly numerous. Dogwood, too, would be more than eligible; its scarlet berries could be picked in autumn before the birds eat them and scattered here and there in many woodlands where this lovely tree has all but disappeared. For a third suggestion one might try Bloodroot, the seeds of which usually ripen in late May or early June. And Bittersweet is still another idea.

Yes, there are many opportunities for this sort of pleasurable task. Who knows but that, a century hence, horticultural historians may write gratefully of some Columbine Charley or Delia Dogwood?

WHAT of the Thatcher? The vanishing of an honorable craft that has served mankind faithfully for many generations is one of the milder forms of tragedy which, perhaps, are inevitable accompaniments of that heterogeneous thing which we call Progress. New requirements bring new methods and materials, and much that is picturesque is lost thereby.

The growing demand for distinctive charm in the small house has brought up again the question of thatch roofing and disclosed anew the fact that in America, at least, the making of this historic protection against the elements is virtually a lost art. Any carpenter can pile shingle upon shingle in what he may consider a simulation of the strawed roof of an old English cottage, but that is thatching in name only. Men whose work can give the term its true significance seem to be as scarce as the proverbial dodo.

It has been argued that the thatched roof of Europe is an impossibility in America because the particular kind of straw that is used there cannot be had over here. Well, we are not in the habit of going long without anything that we really set out to obtain; there are ways out of most situations. Demand has solved many a more difficult problem than this, but unless we bestir ourselves there will be none left who can lay a true thatch, even with the best of materials.

THE Orchid Society's Show. A strikingly successful new note—rather, a whole complete harmony—was sounded by the Third National Exhibition of Orchids which the American Orchid Society put on for three days early in May at Madison Square Garden, New York City. To judge by the size and keen interest of the attendance, these amazingly varied exotic flowers are in a fair way to winning a great public favor that has long been denied them.

In the cool, well ventilated basement of that colossal sport palace where a certain Mr. Rickard and his associates stage everything from political rallies and poultry shows to bicycle races and championship prize-fights, was displayed the finest Orchid assemblage that the world has ever seen. Aisle after aisle was banked with masses of bloom whose color range and forms the uninitiated could scarcely believe possible within the limits of any single flower family.

It seems almost presumptuous to single out for special commendation any two or three features of such a memorable exhibition, but it is hard to refrain from mentioning Mr. Thomas Rowland's Gold Medal winner and the display brought on from St. Louis by the Missouri Botanical Garden. The former was a large, naturalistic grouping in which Orchid plants in full flower were scattered on tree branch and trunk as they grew in their native haunts—a notable achievement in artistry and a most effective manner of displaying the habits as well as the inherent beauty of the race. The Missouri Botanical Garden's generous section held several points of particular interest, among them a notable collection of Nepenthes, a group of Cypripediums mingled with Ferns and a table which told graphically the whole story of Orchid growing from infinitesimal seed to mature plant.

THE European Epidemic. Now that the restrictions and antipathies incident upon the War have dissipated we have entered a period of what might be called international curiosity. Almost feverishly, it seems, the countries are scrabbling around to find out what all the other countries are doing in the fields of art, industry, science and plain, ordinary life. Thus we of the United States witness, among other things, a perfect orgy of exhibitions featuring Europe individually and *en masse*, a sort of Saturnalia of the Seven Senses from which it is difficult to see just what results will ultimately accrue.

We are thinking specifically of the epidemic of foreign crafts shows, including the Scandinavian, which is raging in our larger cities. It is possible to learn now at first hand the way of an Italian modernist with a butcher shop, the Teutonic ideal of a shower-bath, the customs of Norwegian peasants as reflected by the comforts of their furniture, if any. By the end of another twelvemonth there will doubtless be on view the chopsticks and rice bowls in vogue among the smarter Chang-foo restaurants and a full line of lighting fixtures designed by the Samoyede tribes of Northern Siberia.

These exhibitions are interesting and vitally educative. Some of them bring to light degrees of truly creative art which only the widely traveled connoisseur has formerly suspected. But the thousands of men and women who visit them daily will do well to maintain a sane perspective toward the articles and tendencies which they feature. After all, the arts which are truly reflective of a people spring from racial and nationalistic roots and can rarely be grafted with success upon a totally different stock.

THAT Matter of Good Design. To select any one of a thousand better-class suburban communities today and drive around it with open eyes is to be impressed by a rather significant fact: the architectural level of the small and moderate sized dwellings which have been built in recent years is far higher than that of the pre-war era. Even in those prosaic ranks of dwellings characterized colloquially as "contractor-built" there is discernible an effort at recognized architectural style—crude and anything but successful, to be sure, but a step in the right direction, for all that.

There are several reasons for this progress. Perhaps a leading one is the fact that public taste in such matters as house design has advanced, partly as a result of a more discriminating class of owner turning to the small house as a partial solution of the servant problem and the general cost of living. Thus, architects of proved ability have found it worth their while to enter the more modest field in which there may be five commissions to every one in the mansion class, and their skill and training are leaving a definite mark that is unmistakable.

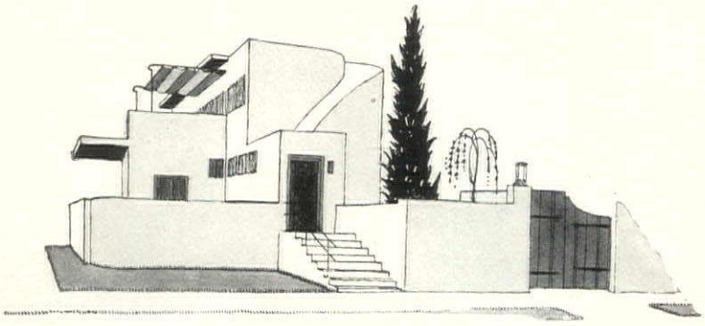
BOHEMIAN Glass Forever. Back in the Victorian days there was a famous fad, and its name was Bohemian Glass. Ruby, emerald, green, deep clear blue and mauve, the material had an undeniable beauty and air of its own. It would be no surprise to see the taste for it come back as a hundred other fancies have done.

They are still making Bohemian glass over in Prague—plenty of it. The idea there seems to be to repeat the old designs, too, rather than create new ones. Oddly enough, by a little judicious antiquing, the products of 1928 will pass for Early American. It is not beyond the realm of possibility that some of the countless pieces ranged today on the shelves of the Prague manufactories will find their way to our New England antique belt where our unsuspecting citizenry will snap them up as relics from our forefathers' times. To which the obvious answer is, "Well, why not?"

Tebbs & Knell

ON THE FRINGE OF THE TROPICS

In that transition region where the rankness of equatorial jungles begins to merge into the more ordered growths of the North there lies a belt where gardens are splendidly luxuriant. One sees its influence here at the Louisiana home of Weeks Hall, other views of which are shown on pages 66 and 67



THREE SMALL HOUSES OF TODAY

Now As Never Before Does the House of Small Size Achieve Livability, Comfort and Visual Beauty

ROGER L. MASON

THE designing of a house presents to the architect a definite problem, the proper solution of which will bring boundless satisfaction and pleasure to those whose residence the house will be. And, conversely, a wrong solution of the problem is sure to carry with it intense dissatisfaction and probably years of regret.

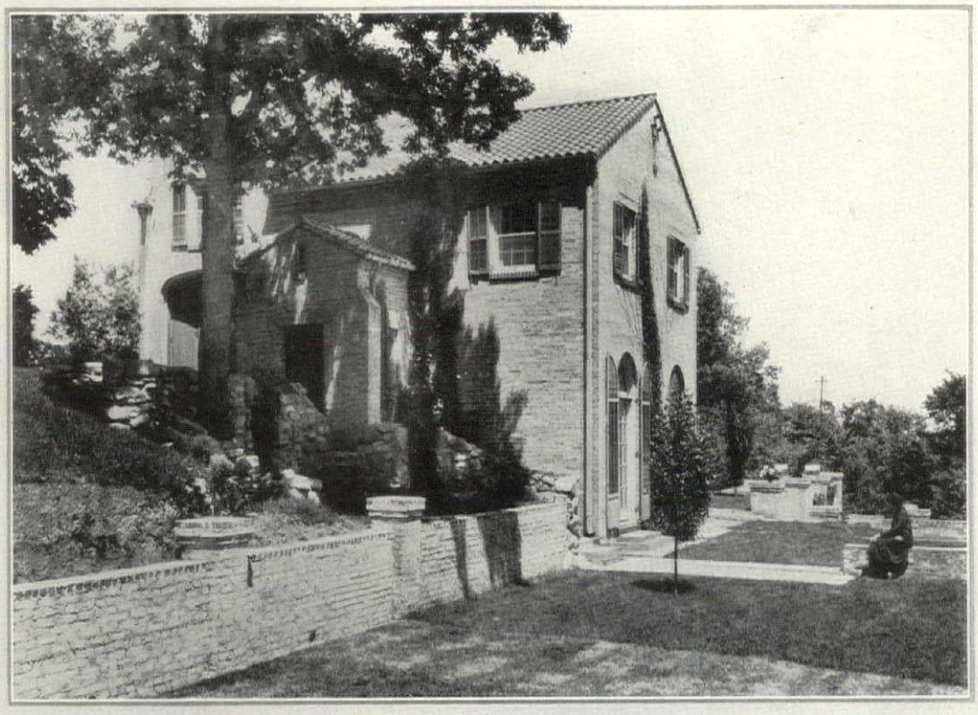
An almost countless number of individual factors must be considered by the residential architect in his work. It is his task to correlate all the various desires made known to him by his client and, working from these and his knowledge and experience, to produce a residence that is architecturally good, convenient and attractive in room layouts, in the relationship of rooms and floors, and with the smallest possible amount of unusable space. He must not only know and make provision for all of his client's present needs but he should, as far as is possible, anticipate future requirements. And not the least of the problems confronting an architect is that of designing a house which can be built within an approximately predecided amount.

No matter whether a house is to be small or large, a good architect gives to its design the same careful and thoughtful attention. A small house is usually not the least bit simpler to plan and design than one of double or triple its size. Indeed, the small house will, because of its necessarily limited volume, ordinarily require proportionately more attention than does a large one where size and, incidentally, cost, are such vitally important factors.

The site on which a house is to be erected has great influence upon its design, not alone from the artistic standpoint of making it in harmony with the locale, but in physical outline due to the necessity for having it conform to varying contours or slopes.

The three houses illustrated in connection with this article represent as many different types, each one of which is interesting because of its individual problems. On this and the following page are photographs and plans of a brick house built upon a hill-

Built upon a hillside, the home of J. C. Hume at Des Moines, Iowa, is situated on varying levels. French windows on the terrace front open from the living room. Charles. E. Cope, architect



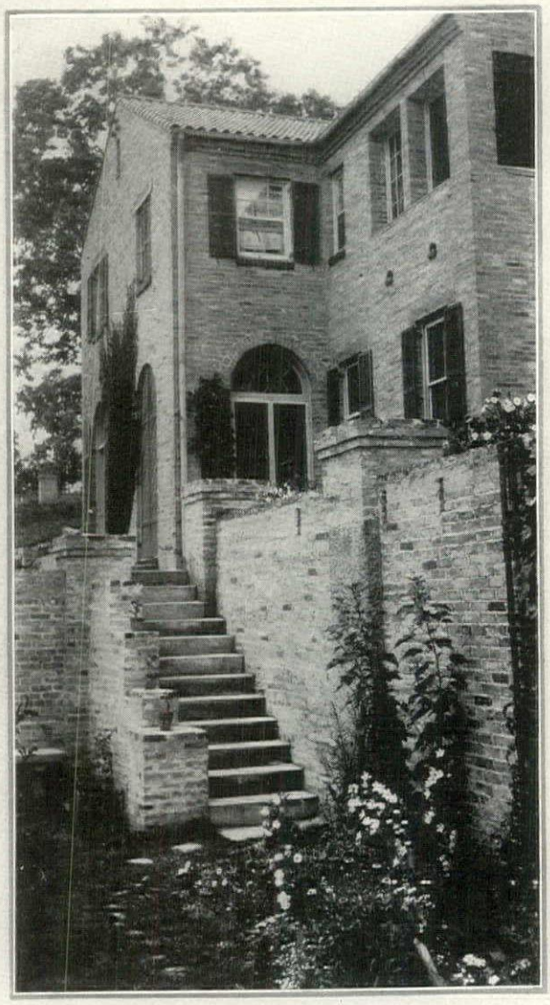
side. Its design is patterned after the so-called Mediterranean style now so popular in our Southwest.

On pages 47 and 48 is a stone house laid out in a charmingly informal manner. In exterior design it follows that of the houses of the Cotswold hills section of Worcestershire, England. The third house, shown on page 49 and also on page 51, is a simple rectangular Georgian design which has been carried out in stucco.

The principal feature of the land on which the hillside house is built is a broad grass terrace outside the living room. This room, situated at the lowest point of the house, is located in its position especially to take advantage of the terrace and the splendid vista beyond. Tall French windows provide access from the living room. One enters the house through an attached vestibule flanking which is the entrance to the garage. This entrance may be noted in the photograph at the bottom of page 45.

The three plans given below show the floor arrangements made necessary by the abrupt slope. On the lowest level, as shown by the center plan, are living room, kitchen and furnace rooms. To allow the living room access to the entrance and the upper portion of the house, a stairway rises from one side of the room to a hall just back of the vestibule, as indicated in the left-hand plan. The garage is on a slightly higher level than the entrance and may be reached from the inside of the house by means of a landing on the stairway that leads to the second floor.

To allow space for the garage on a level with the roadway, it was necessary to raise the room above somewhat beyond the floor level of the other rooms in the same story. For that reason, as the plan shows, the front, left-hand bedroom is several steps higher than are the other two chambers.



The various brick-walled terraces about the Hume house have stone stairways between. When it is seen from this level, the house gains in dignity and is apparently of impressive size

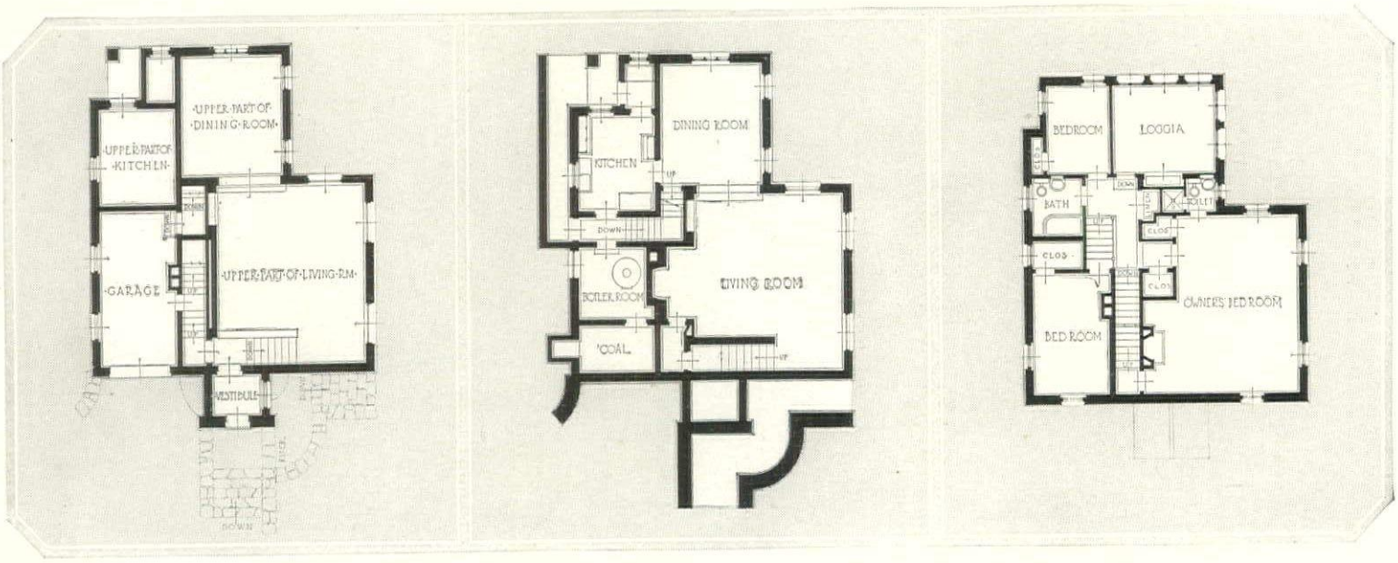
From the plans below, the different levels upon which it was necessary for the residence to be built may be noted. Despite difficulties, the layout has been made quite logical and convenient

The English type house on pages 47 and 48 illustrates how simply and logically a well-designed residence on a level plot may be laid out to allow the utmost in convenience and comfort. Although comparatively small in size, having in all only six rooms and a garage, the architect has succeeded on both floors in completely divorcing service rooms and the rooms used by the owner and the members of his family. A separate stairway from the kitchen to the second floor is provided especially for the servants' use.

To save space, the dining room and living room are combined into one large cheerful apartment which overlooks the broad, flagstone paved terrace shown at the top of page 48, and the gardens beyond. A door opens from the garden side of the living room onto this pleasant terrace.

The lower photograph on page 47 shows the aspect which the house presents to the world at large. Walls are of a type of ledge rock peculiar to certain sections of Pennsylvania, which gives an extremely interesting texture. The entrance seen in this picture is the one that leads directly into the living room. At the top of the same page is the rear elevation of the house, showing the service yard. The entrance to the house and one to the garage are directly behind the little porch, which is made by an overhanging roof supported by white painted wood posts.

As this house is situated on level ground, no particular study by the architect was made necessary in order to solve problems of contour. All of his efforts could therefore be bent toward the attainment of good



(Below) An interesting feature of the service side of Mr. James Lazarus' house, Ithan, Penn., is the porch which is formed by an extension of the roof supported by square posts

The beauty of the old houses in the Cotswold hills section of England is reflected in the house above. Its walls are of Pennsylvania ledge rock. Davis, Dunlap & Barney, architects

The terrace outside the living room is shielded from the sun by a gayly colored awning. Beyond this terrace are broad lawns and gardens

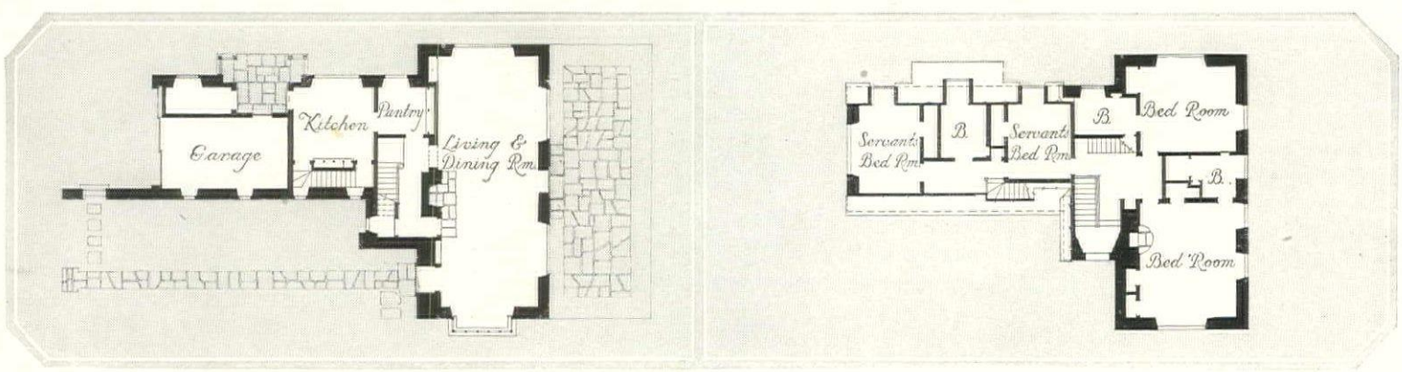
design and satisfactory carrying out of the ideas given him by his client.

Page 49 shows a photograph and plans of a house which is quite different in design and plan from either of the two types mentioned before. It is a simple rectangular structure, fashioned in the English Georgian manner. The entrance doorway is in the center of the front façade and leads into a small entry, directly in back of which is the stairway to the second floor. As is becoming increasingly popular these days, the kitchen is located at the front of the house so that the dining room may be at the rear where it will face upon the garden. The kitchen may be entered from the lattice-screened service porch on one side. At the right of the entry is the living room, which takes up the entire depth of the house and almost half its width. It is lighted by windows on three sides and has a large fireplace, opposite which are built-in bookshelves. Both living and dining rooms lead into a small rear hall opening upon a flagstone paved porch. The second floor of this house is divided into three bedrooms and a bathroom. The master's bedroom is directly above the living room and occupies the same amount of space.

In many communities, such well-designed small houses are now the rule rather than the exception. They are being built of various kinds of materials and follow many different precedents. Brick, stone, wood, stucco—all of these are made use of. And they are used in an intelligent fashion that takes into consideration the suitability of the material to the way it will appear and the surroundings it will appear in.

Formerly, the small householder concerned himself mainly with his house. Beyond the planting of an occasional shrub and a very few flower beds, he did not expend a great deal of thought upon his grounds. Today he has come to the realization that a proper setting for his house is certainly worth-while. He lays out his gardens in a systematic manner with a view toward continuous bloom effects over as long a period as is possible. He strives for interesting color and mass combinations. By judicious planning and budgeting, he finds that terraces, rockeries and garden pools may be as much his pleasure as they are to the owner of a large estate.

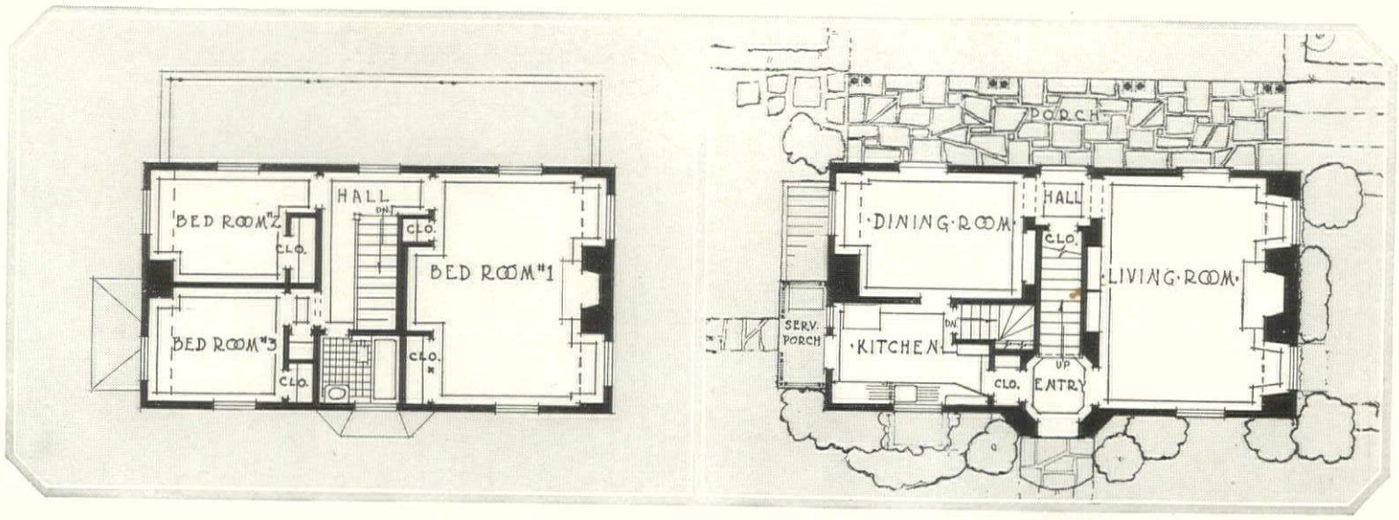
Certainly when one looks at these three houses and makes a mental comparison between them and the small houses that were in favor even a scant fifteen years ago, the apparent advance made in design, comfort and livability, is indeed astonishing.



On the first floor of the Lazarus house are found the living and service rooms. The second floor houses the sleeping rooms of family and servants

Georgian in design, the residence of Jonathan P. Glasby at Verona, N. J., has about it a quiet dignity and grace of manner that inspires admiration. Penrose V. Stout, architect

The placing of the kitchen at the front of the Glasby house has allowed space for the dining room at the rear where its windows could overlook the porch and the gardens



WHAT ABOUT THE FUTURE'S TREES?

Modern Conditions Demand an Intelligent and Far-flung Campaign for Planting the Right Kinds in the Right Places

SOME thirty-odd years ago there lived a certain wealthy wise man who rode an unexpected and peculiarly idealistic hobby. In financial circles he was widely known as hard-headed, astute and a merciless driver. Business contemporaries held him in a rather aloof but wholesome respect. Thus, at the age of fifty, he had amassed a substantial fortune and a country estate reckoned in square miles, in the midst of which arose a many-roomed mansion that breathed dignity and luxury.

Now, there is nothing surprising in these bare facts, for even in the Nineties there were mighty figures in Wall Street and square miles of good land were still to be had fairly near our large centers of population. The element of unexpectedness entered the situation only when one discovered that the extensive system of driveways through the great man's rural domain was open to the public, subject only to sensible restrictions of conduct, and that practically every road and bridle-path wound through magnificent woodland in such a way as to disclose to advantage the grandeur of the finest trees—Beech, Tulip, Sycamore and Oak.

The owner, clearly, was a tree hobbyist. Those who knew him well said that he was happy in his affluence only as it enabled him to preserve and beautify his forests, create new ones by planting many bare acres with evergreens collected from far corners of the world, and virtually invite all who cared to come and be tree worshippers to their hearts' content. There was just one weak link in the chain of what was really his life's work—a flaw not to be looked for in one of his practical acumen: his will made no adequate provision for the perpetuation of his idealism. Upon his death the real estate operators and vandals generally rushed in and robbed every acre of its beauty. Today hardly a vestige remains of a glory that can never be recaptured.

PERHAPS there is a moral in this story—it seems as though there ought to be. At least it points a steady finger at one of our national characteristics: too few of us recognize in trees one-tenth of their importance in the great scheme which is the world. The thought here is not of the appalling wastage of timber-lands which has cost the country billions of dollars and which is being checked now only by the well-nigh superhuman efforts of a minority. We are awakening to that situation, fortunately, but public opinion still has a long way to go before we can possibly be called a people that really appreciates trees. Our attitude is that we can take them or leave them alone—that it won't make much difference, either way . . . . And the first thing we know, it is borne in upon us that some great Oak or Maple, long a feature of the landscape, has gone and that there is none to take its place.

How many realize that true tree beauty—the sort that provides so much of the visual charm in New England towns, by way of example—results only from at least a half-century of foresight? A man may make a lovely flower garden in a year or two, endowing it with every beauty that age could give, but how long would it take him to grow one of the huge Oaks that stand in the Duke of Westminster's deer park beside the River Dee? The spreading Linden of today is the sapling of two-score years ago; the monarch Elm was a seedling when the Colonists still paid allegiance to the King.

It is a matter of unescapable fact that if our children's children are to know the calm beauty and comfort and peace of soul that are latent in rugged bole and branch, we of the present generation must not only preserve our own tree heritage as best we may, but also sow the seeds that will provide for the distant future. We should pick a moral from the story of the wealthy wise man, lest vandals and the hand of time be the victors in the end.

THE time has come to be practical about this matter of trees, for mere sentiment is not a strong staff to lean upon in situations such as we face today. Growth of industry and population is taking heavy toll of land where countless fine trees towered but a few years ago. Smoke and waste gases from factories, office buildings and even apartment houses are rendering unfit for many kinds of trees the avenues above which they have reared their beauty for generations. Deleterious conditions which are perhaps inseparable from the growth of cities are seriously affecting much of the growing timber in our metropolitan parks. In all directions a new set of circumstances has arisen which calls for a new plan of campaign in the public interest.

Constructively speaking, the first move ought to be a thorough study of these modern problems by all organizations, associations and individuals who are interested in tree planting and preservation. It is not enough merely to plant. We must plant the right kinds in the right way. The Pine that loves the free air of the forest cannot endure the congested atmosphere of cities; the finest of Maples loses heart when its roots are surrounded by gas mains and its branches lopped off hit-or-miss by linemen of the electric light company. What we need is intelligent forethought. Only as we practise it will men and women know the beauty that is trees in the cities, towns and villages of the future.

STEPS have been taken along this path for posterity, but the way is long. Civic betterment leaders here and there are alive to the situation. An occasional nurseryman has gazed into the crystal and is building up a stock of those species which can withstand the new set of growing conditions which over-civilization has brought. When these two great factors of demand and supply are in coordination on a large scale, the path will have become a highway—a highway lined with thrifty, strong-limbed trees.

Such is the problem and such its solution. The future is in our hands, to be guided as we will. Let us grasp the opportunity firmly, seriously and with determination.

P. A. Nyholm

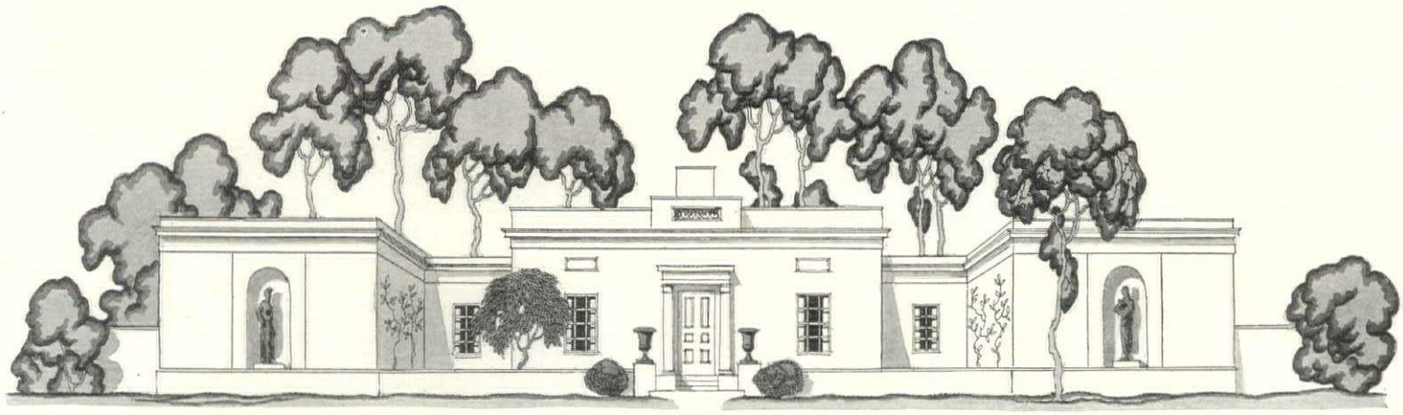
A REFUGE FROM THE SUMMER SUN

Facing the garden and near enough to permit the full enjoyment of the blossoms' hues and fragrances, the porch on the home of J. P. Glasby at Verona, N. J., makes a pleasant retreat to while away a summer afternoon. Penrose V. Stout, architect

Margaret Bourke-White

AT THE FOOT OF THE IVY GREEN

That house is the most satisfying whose accents accord with its architectural style. Thus, the dignified residence of Dr. Charles E. Briggs, Cleveland Heights, Ohio, is perfectly complemented by English Ivy and the massive Great Dane so steadfastly guarding its portals. Charles Schneider was the architect



Cool white façade with sky-blue niches, sophistication combined with informality, a house in which to be gay but civilized. One thinks of it as being looked after by a neat English couple. The floor plans are on page 104

ENTER THE SATURDAY NIGHT HOUSE

A Tiny, Perfect Cottage for Week-ends Where One Can Dwell in True Comfort and Simplicity Solves a Great Problem

MRS. GEORGE DRAPER

HAPPINESS rarely consists in "more of the same"—a fact graciously recognized by Providence in giving us two sexes, four seasons, five senses and the seven ages of man. Thinking to add even further to the variety offered us, civilized people have invented a thousand and one complex performances—only to find that perpetual traveling to places in which one is supposed to be seen, perpetual entertaining of people one is supposed to know and perpetual adding to one's possessions so as to secure everything that anybody else has, ends only in making one a slave.

At this point, common sense steps in and suggests a ruthless simplification, so that the bored sophisticate, having come full circle, may enjoy some of the primary pleasures that have been crowded out en route. But this isn't always as easy to do as it sounds. Many people, to be sure, reach such simplification temporarily as far as their surroundings are concerned, by building and living in the regulation sort of camp, where everything is left as raw as possible, beauty is entirely subordinated to convenience, and one roughs it mentally as well as physically. For some of us, the solution is quite satisfactory, yet there are others on whom civilization has taken too strong a hold for complete happiness to be attainable in such surroundings. Only by anæsthetizing a whole section of ourselves can we stand "camping out" as it is usually practised . . . Wouldn't it be possible to devise some scheme of living that would give us the escape, the relaxation we need without subjecting us to conditions that we frankly don't like? Granted that to some people we may seem less than red-blooded in our demand for beauty and a certain fineness wherever we go—yet is there, after all, any virtue in ugliness, any spiritual catharsis in rough boards, tin forks and porcelain plates?

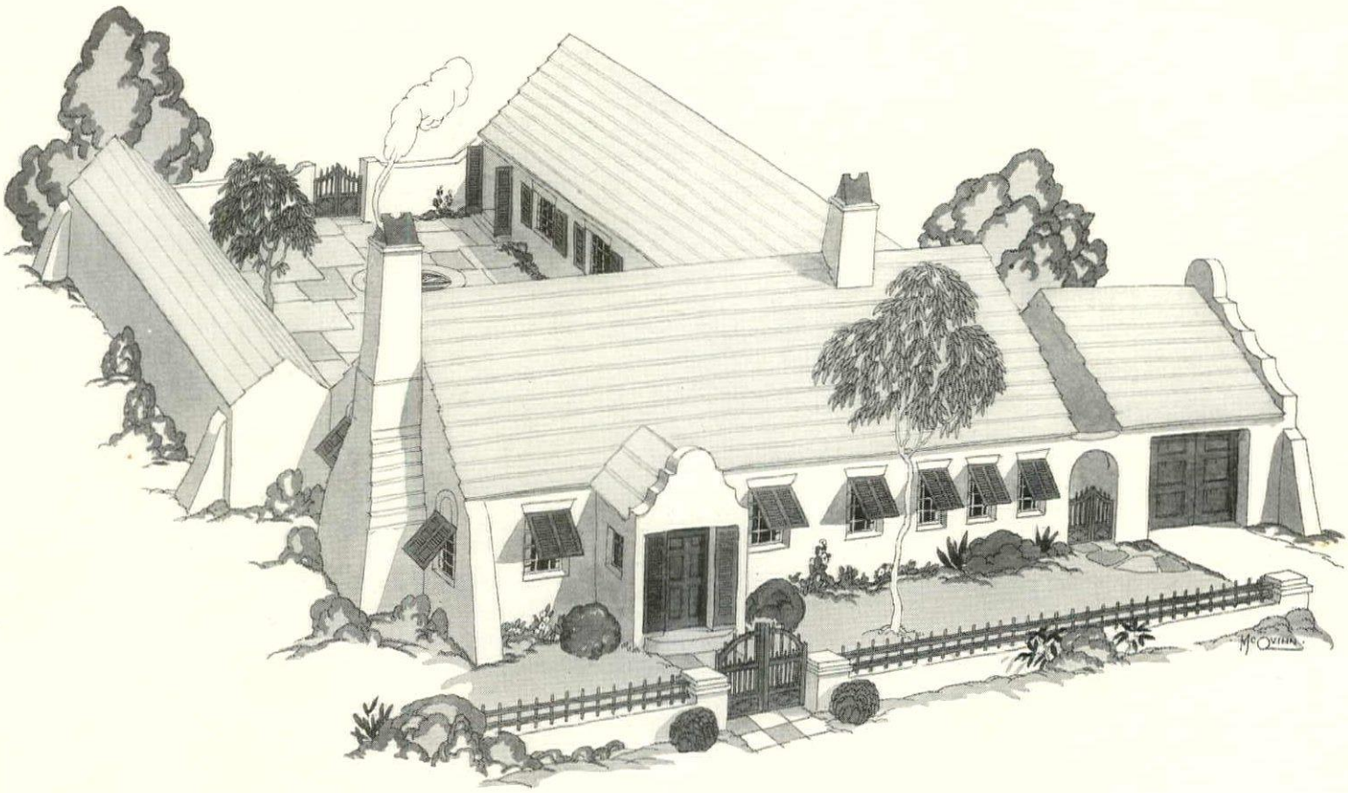
Some such train of thought led me to evolve in our office the idea of the Saturday Night House—a tiny, perfect place to which one could fly over the week-end, in which one could live charmingly yet without the usual formality, dispensing with servants entirely or reducing their number to a minimum without the necessity of sacrificing one's fastidiousness on the altar of the Great Outdoors. It would take real ingenuity to evolve such a house, but I believe it can be done. Here, in surroundings no less charming than those of a town house, yet thoroughly adapted to a *laissez faire* existence, one should find the rarest and loveliest things in the world—freedom from noise (no telephone!) leisure to invite one's soul (no social obligations!), flowers without the intervention of a florist, trees, birds, an hospitality minus the usual elaborations.

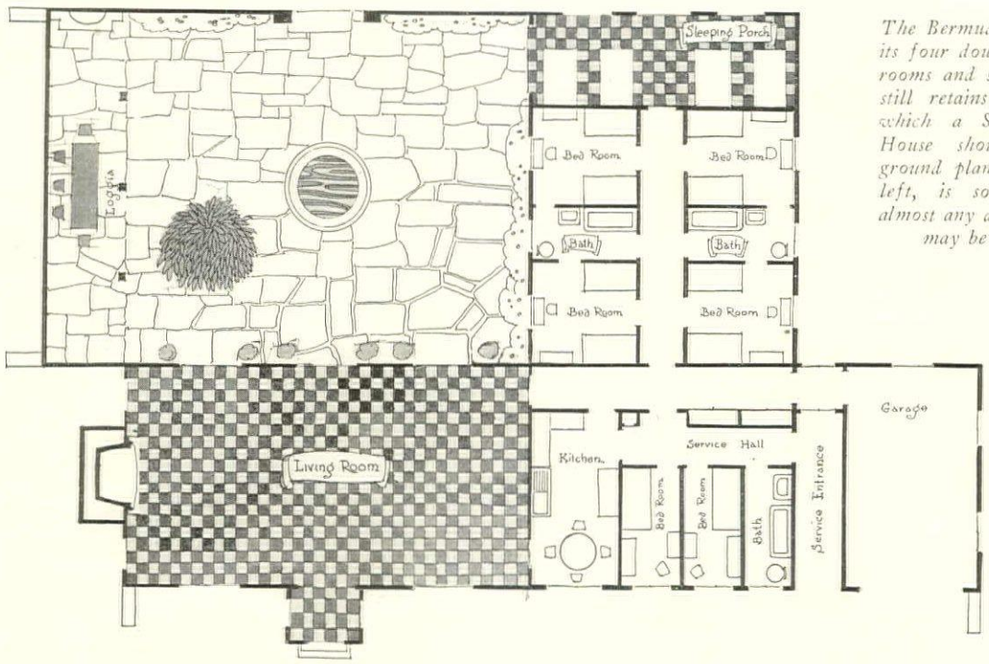
A PLACE FOR INTERLUDES

There should be no cares in the Saturday Night House—only pleasures. It should be built for gay little interludes in one's usual round. It should be a play house, in the nursery rather than the theatrical sense. As Marie Antoinette amused herself by being a shepherdess and Haroun al Raschid by becoming one of the humblest of his own subjects for a night, so we complex moderns might, in such a house, reduce living to its simplest yet most delightful terms for a week-end, in order the more thoroughly to enjoy ourselves, not only while rusticating but afterward, on our return to the sort of existence we consider necessary for town, or at more pretentious country places.

Because the merit of the thing—if merit it has—lies rather in the elasticity of the idea than in the precise way in which it might be worked out, I have given you sketches of three such Saturday Night Houses, planning them for people who are prepared to simplify their habits enormously, moderately, or to a comparatively slight degree. That these three plans might easily have become thirteen—or thirty—will be apparent at once, for the Saturday Night House must take individual taste into account if it is to be a success, and this spread of taste includes one's hobbies, and one's feeling for certain periods and certain countries.

Instead of setting the stage with the utmost simplicity in a sort of idealized Brittany, as in my first house—with a little more elaboration both as to space and mode of life, in Bermuda, as in my second—or with that extreme sophistication which permits the humorous union of an 1830 house with steamship staterooms, as in my third—one might strike out along totally different lines. One might decide not to have a house at all, but rather a houseboat, in the water or on shore. A ladder to get into it—a kitchen turned galley—white rope on the handrails of the stairs—shiny brass everywhere, polished within an inch of its life—nautical collections housed inside—these things would spring full-orbed from the brain that wanted to imagine the bounding billows even under a stationary keel. A famous playwright of my acquaintance has such a place, built out over the water on the end of a Nantucket wharf, with a Captain's





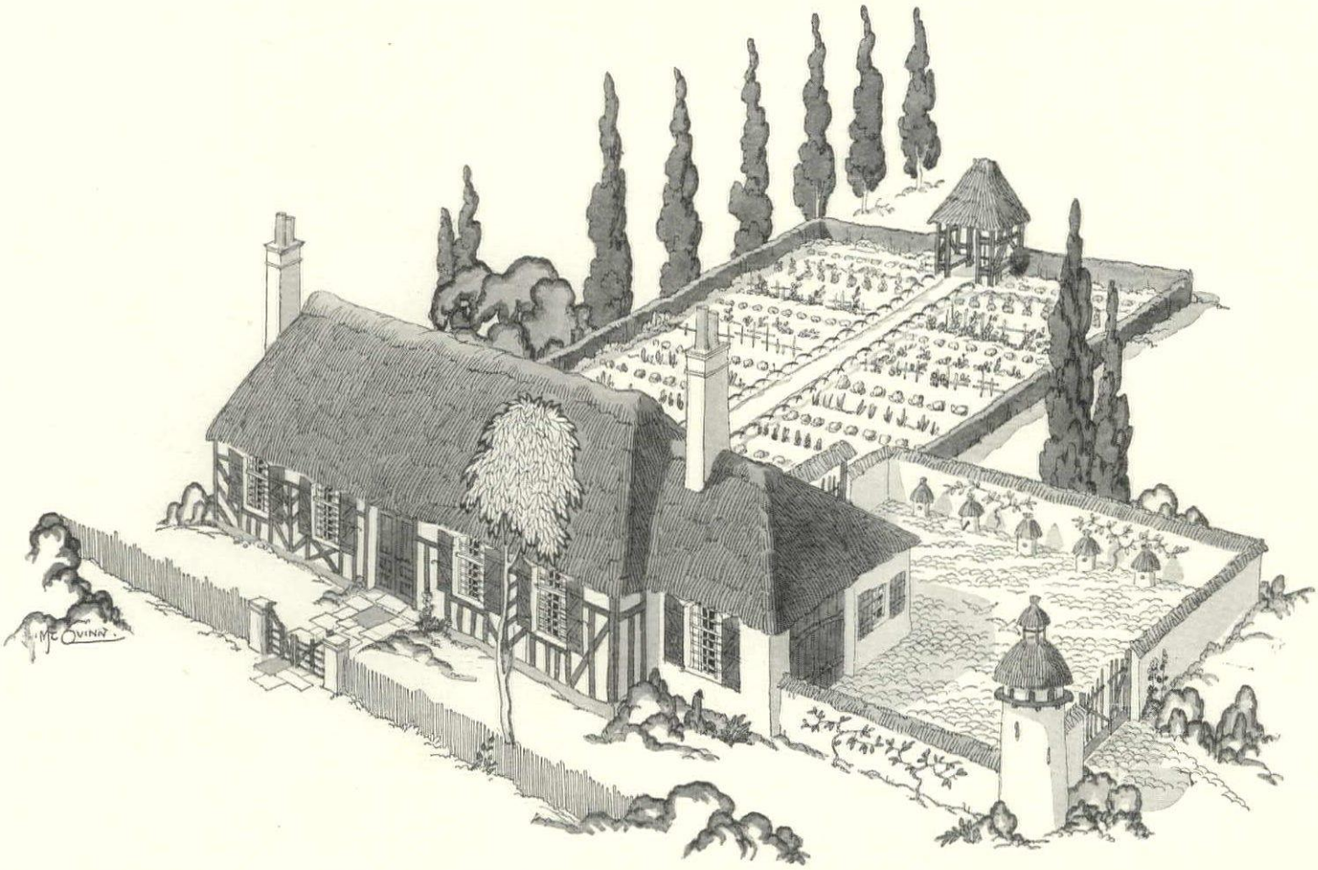
The Bermuda cottage, with its four double master bedrooms and service quarters, still retains the simplicity which a Saturday Night House should have. Its ground plan, shown at the left, is so flexible that almost any desired additions may be made to it

Walk on top, a big gold eagle to assert its owner's one-hundred-percent Americanism and a retired salt who knows how to make the best chowder in the world as its presiding chef. Here, the gay illusion is carried out perfectly, and week-ends seem a thousand miles from home.

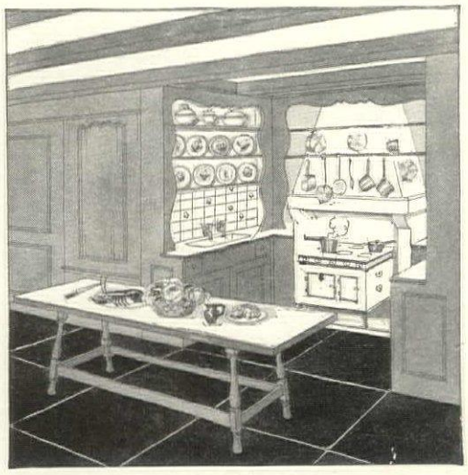
Similarly, if books were one's hobby, the Saturday Night House might resolve itself into a glorified library with the tiniest of living quarters attached—a big, beautiful low-ceilinged room walled round and round with cases for one's treasures, or a tall circular room that sprang two stories high into a tower. Again, if animals allured one more than anything else, there should be lambs or dog kennels, horses, bees, birds or whatever else one pleased, with the house itself merely acting as a *pied à terre* to be used while one observed, rode, played with or merely surrounded oneself with the life of one's choice. Just as the water is realized far more dramatically from a canoe than from an ocean liner, so would one enjoy all such things more directly and simply while living in the microcosm of the Saturday Night House rather than in a huge country place where existence has to be so much more elaborately thought out and provided for.

Passing now from the idea itself—which has infinite ramifications—to the three houses shown in this article, I want to point out, first, what they have in common, before I go on to describe each separately, though the accompanying sketches are only suggestions and have not been worked out in great or exact detail. In addition to being amusing, comfortable and thoroughly adapted to their purpose as little interim houses, they are all distinguished, I believe, by the same feeling of perfection. Because they are so small, so intimate, so acutely under observation at close range, not a single detail can afford to be less than the best of its kind, nor can anything be haphazardly placed where space has been deliberately

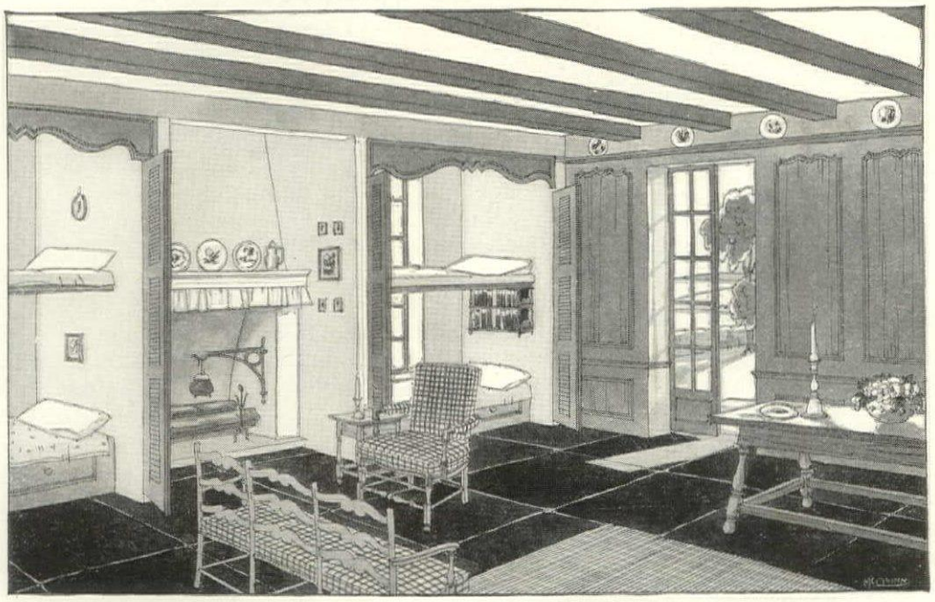
(*Continued on page* 104)

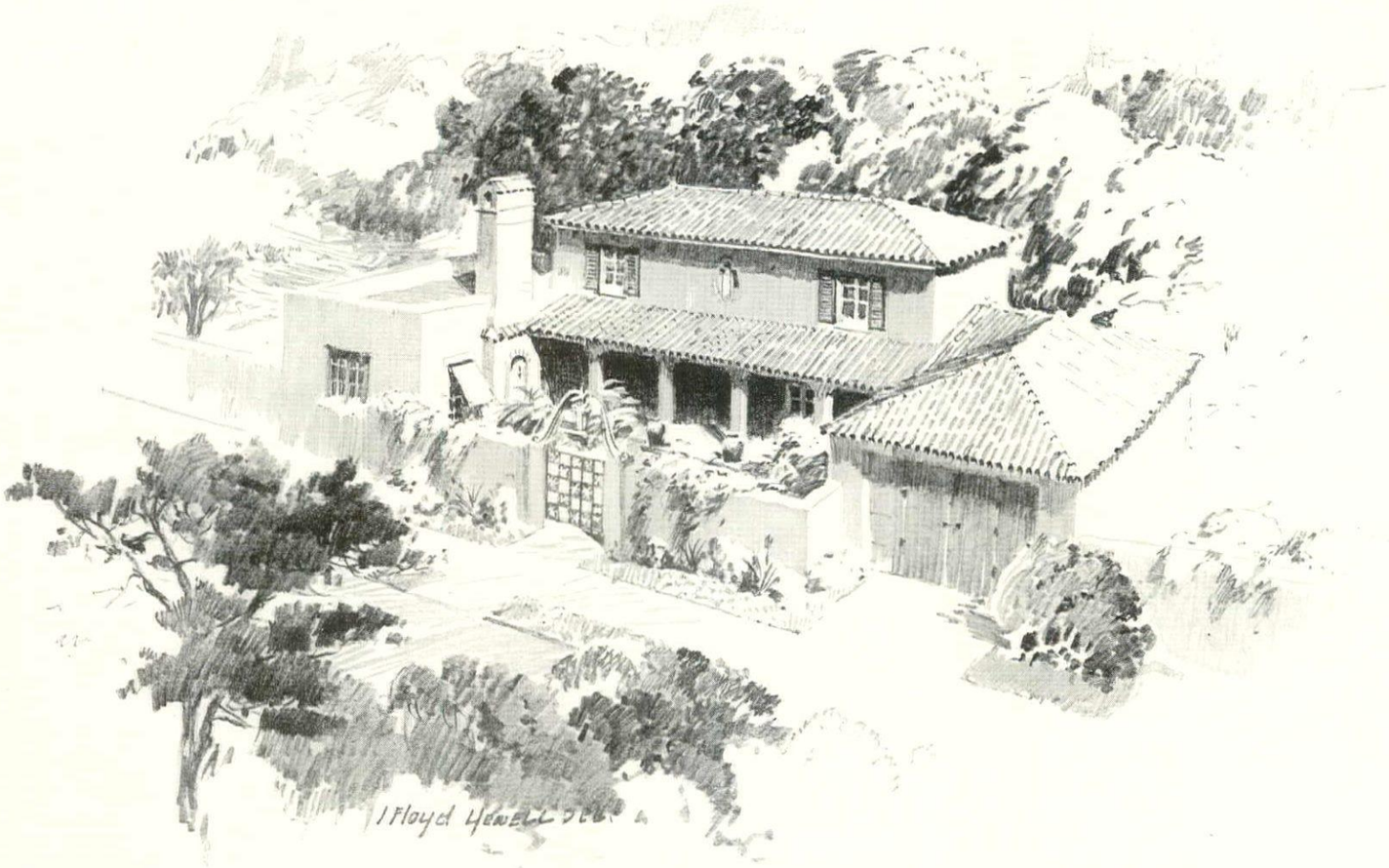


Simplest of all is the thatch-roofed, half-timbered cottage with its one large living room occupying practically all of the main space as shown in the plans on page 104. It has no cellar, no servants and no real bedrooms. Notwithstanding, it is comfortable and good-looking



The kitchen alcove at the left opens directly into the living room. With its copper pots and pans, Delft tiles and peasant china it helps to produce the feeling of Brittany's low-ceilinged old houses. Below is the opposite end of the living room with the berths and fireplace





Seen amid the rolling hills of Southern California or backed by Florida's tropical foliage, this house will appear pleasantly and thoroughly appropriate. Its walls may be of concrete or finished with stucco over some type of rigid backing

FROM THE MEDITERRANEAN TO AMERICA

A Residence Designed Especially for House & Garden In the Picturesque Manner of the South and Southwest By

J. FLOYD YEWELL, *Architect*

CLIMATIC and topographical conditions in the Southern and Southeastern sections of this country differ so vastly from those in other parts as to make almost imperative, a type of residential architecture especially adapted to their needs. While most American homes are designed after English and, to some extent, French styles, many of the architects of the South and Southwest have turned to Spain and Italy for precedent, these Mediterranean countries more nearly approximating the conditions which they have to cope with in the practice of their profession.

A style of architecture now commonly known as "Mediterranean" or "Latin", after the countries from which its details and characteristics were chosen, has been developed in America during recent years. Residences in this manner seen amid the rolling hills of Southern California or backed by Florida's tropical foliage, appear thoroughly and pleasantly appropriate. The exteriors of these houses are much more colorful and gay than those to be found elsewhere in this country. Red, pink or orange walls are common. Roofs rival the Southern sky in their vivid hues. More sober colors would seem drab indeed when viewed in the brilliant sunshine to which these houses are generally subjected.

Of all the architectural features transported from Spain to our American semi-tropics, the patio is the most striking. The patio is not, as is often supposed, a garden, but a paved court laid out in the space made by the joining of two or more sections of a house and enclosed on the other sides by a rather high wall. Many times the patio is entirely surrounded by a residence built in the form of a hollow square. Porches and galleries usually face upon the patio and produce needful shade.

Windows in these Mediterranean type homes are small and deeply revealed so that heavy shadows are cast across the apertures. Gayly colored awnings are popular. As in the Latin countries, much ornamental detail is used: grilled window guards, gates, etc.; decorative fountains, wall niches, cartouches add picturesque and attractive touches. As has been mentioned before rich colors run riot.

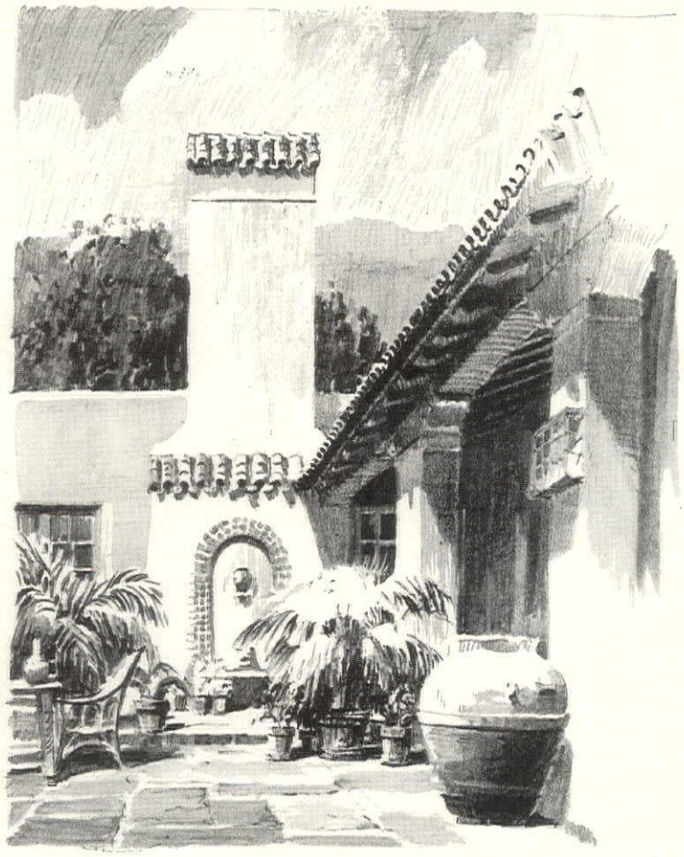
The residence in the Mediterranean style shown above and on the opposite page was designed especially for House & Garden by J. Floyd Yewell, architect. While it is interestingly picturesque, it is by no means bizarre or theatrical in effect. Its lines and various details are expressive of good design and thoughtful composition. In provision for its occupants' comfort and convenience, it is thoroughly up to the present-day high standard. At the front is a rectangular patio bounded on one side by the garage wing and on the other by the living room. A wall shuts it in from the street, although a grilled gateway allows enough of a view to tempt the passerby.

A deep, tile-roofed loggia stretches across the front face of the house proper. Exposed timbers supporting the loggia roof contrast with the walls.

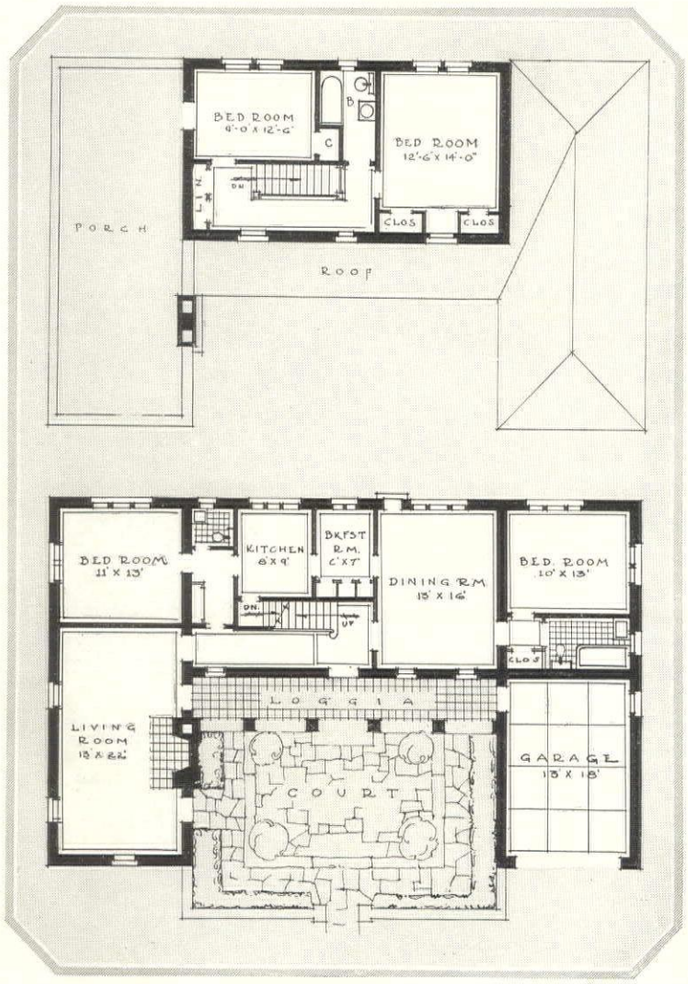
The house walls may be of cast concrete, concrete block or of some type of frame or building block construction covered over with stucco in a smooth texture. The roofs would probably be of hand-made mission tiles. Windows are of the casement type, opening out. In the patio, colorful Spanish tiles outline a wall fountain set against the chimney base, as may be noted in the sketch at the right. The patio is paved with irregular shaped flagstones closely fitted together. Potted plants and shaped urns scattered here and there in a pleasantly confused manner add interest to the picture.

The living room is the largest room in the house, measuring 13 by 22 feet. It has two windows on the side opposite the patio and one set in the wall which faces away from the house. One door leads into the house, another opens onto the loggia and still another to the patio. Plaster walls tinted apricot would look exceedingly well in this room. A baseboard of yellow and blue tiles and tiles in the same colors bordering the fireplace opening would be pleasant. Curtains may be of a Fortuny fabric with the ground of gray-blue and a design in gold. These Fortuny fabrics are of cotton stamped in authentic Renaissance designs and artfully colored in a manner to simulate the sheen of old damask. Furniture pieces should be of Italian or Spanish origin or reproductions of the same. Rugs for this room may be the modern replicas of the old Spanish Alpujarra ones.

From the living room, a stair hall leads to the dining room which faces upon the loggia and also upon the gardens at the rear of the house. A small breakfast room connects the kitchen with the dining room. As a variation from the plaster-walls of the living room, wall paper is suggested for use here. An appropriate paper might be one printed in a design of old brocade in cerise and greenish blue on a deep yellow ground. Greenish blue curtains of rough silk or heavy linen might hang at the dining room windows.



One corner of the patio is shown above. A wall fountain outlined by Spanish tiles is set below the chimney. Potted palms and interestingly shaped urns are scattered about the patio in a pleasantly haphazard fashion



On the first floor are two bedrooms—one in each of the rear corners. The one in the left-hand corner opens upon the kitchen pantry and is designed for a servant's use. The other bedroom is reached from the dining room and is alongside a bath. The upper story of this house contains two bedrooms and a bath. One bedroom has access to an upper porch or deck made by the flat roof above the living room wing.

Walls in the various bedrooms should be painted in such warm colors as daffodil yellow, robin's-egg blue or that deep blue so often admired in Della Robbia plaques, sometimes known as Madonna blue. The walls in one room, however, might be left in a plaster white, after the Spanish fashion, and much color introduced by means of draperies, tiles, curtains, etc. Curtains for the bedrooms may be made up in heavy block-patterned linens—obtainable in a great variety of colors suitable to Spanish rooms. Or plain and striped linens, antique satins or some of the Fortuny fabrics, one of which is mentioned above, might well be used.

While exterior walls could be tinted in orange or pink, probably the most interesting effect would be obtainable with white walls against which shadows would produce varying contrasts and a red tile roof add a touch of brilliance. The greens of the background will be echoed by the same tones in the palms and plants of the patio. Window shutters and the garage doors may be painted in a dark blue-green.

Viewing this house in an appropriate setting, one might well imagine that here at last we find the daytime counterpart of our castles in Spain. And while those dreamland castles of ours were vague and hazey in outline, this one is practical and livable in its every detail.

The body of the house is rectangular with an ell projecting from either side. One ell contains the living room and the other the garage

This house has eight rooms, two baths, a lavatory and an attached garage. Loggia and patio are really open-air extensions of the living room

COLOR SCHEMES FOR PROVINCIAL FURNITURE

Inviting Suggestions for Several Small Rooms That Are Furnished With the Rustic Pieces of France, Italy or Spain

LUISE M. TORRANCE

THE smaller houses of southern Europe —France, Spain and Italy—lived in largely by the farmers and wine growers, show many delightful features of architecture and decoration. Many are really old, while others are done in the manner of some hundred years ago. Influenced architecturally by climate and geography, the interiors of these small provincial houses often show a mixture of country crudity and city sophistication that would be charming transplanted to an informal country house in this country.

The following suggestions are intended for a house furnished in this picturesque provincial manner.

HALL

Walls: White, in muresco or paint. No wood trim, the plaster being rounded at the edges.

Ceiling: White field crossed by broad stripes of red done unevenly as to texture so as to give the effect of age.

Furniture: Benches carved and painted in browns and greens, with rush seats.

Floor: Dark wood or tiles, waxed to give a soft texture.

Lighting Fixtures: Painted tôle in green and red.

Stairs: Dark wooden spindles and treads in a provincial style. Or the rail and spindles may be of wrought iron.

Accessories: Clock of old tôle in yellow.

DINING ROOM

Walls: White, finished in either muresco or paint and ornamented with a stenciled design of full sized Cherry trees having brown trunks, red fruit and green leaves. These trees start at the floor and reach above the doors and windows, the design so placed that one tree droops over the window, another stands in the largest wall space, while perhaps a third is used to frame the doorway. There is no wood trim in this room.

Fireplace: Across the corner of the room with a stone hearth, flanked by seats built of plaster.

Furniture: Provincial French, Spanish or Italian. Dark wood table and side pieces. Chairs a lighter tone of fruit wood, with cushions of cross stitch embroidery done in heavy woolen threads in brown, red and white.

Hangings: Light-weight loosely woven material in cherry color, hung on iron rods with the rings showing.

Floor Covering: Spanish hooked rug in browns and greens.

Lighting Fixtures: Pewter with candles or glass chimneys.

LIVING ROOM OR SMALL SALON

Walls: Soft delphinium blue muresco or paint.

A stenciled design of full-sized Cherry trees decorates the plaster walls of a country house dining room furnished in the French Provincial manner

Woodwork: Stained the soft brown of old fruit wood and then given several coats of oil and wax.

Furniture: Overstuffed sofas covered in warm pink chintz with a scattered design of tiny multi-colored flowers. Two small armchairs upholstered in plain delphinium blue material. Small chairs with cushions of red chintz with blue bindings. One medium sized gateleg table and several small tables for books and lamps, all to be in dark wood.

Floor: Stained the soft brown of old fruit wood and then given several coats of oil and wax. Covered in mottled carpet in two shades of blue, or an Aubusson rug with field of dark red plum color on which is a geometric design in soft blue.

Ceiling: Cream color.

Mantel: Provincial Louis XVI design, in the same wood as trim. Above is a painted trumeau with dull red brown frame and conventionalized landscape painting in blues.

Wall Decoration: Collection of pastel portraits and landscapes of the 18th Century, an era when so many intelligent artists did work which at the time was not regarded as important but which today gives us great pleasure.

Hangings: Blue striped material woven two ways to give an effect of two slightly different shades. These are hung to meet in the center and looped back rather formally. The wooden cornice carries out the design and colors of the frame around the trumeau.

Lighting Fixtures: White glass. Lamps of flowered glass of the 1830 period.

Accessories: A collection of French and Italian figurines and glass bottles would make delightful ornaments in such a room.

BEDROOM

Walls: Light gray glazed paper with white lattice pattern framing a design of rose and leaves.

Woodwork: Soft gray paint.

Ceiling: Cream color.

Mantel: Gray painted wood with panel inset decorated with decalcomanias in brown tones.

Furniture: French provincial side chairs of fruit wood with rush seats and blue pads. A small chaise longue upholstered in pink cotton material quilted in white stitching. A provincial Louis XVI bed, painted antique white with cherry color bandings on which is painted a fine white vine. Bedspread of soft blue mercerized taffeta, piped with cream satin ribbon.

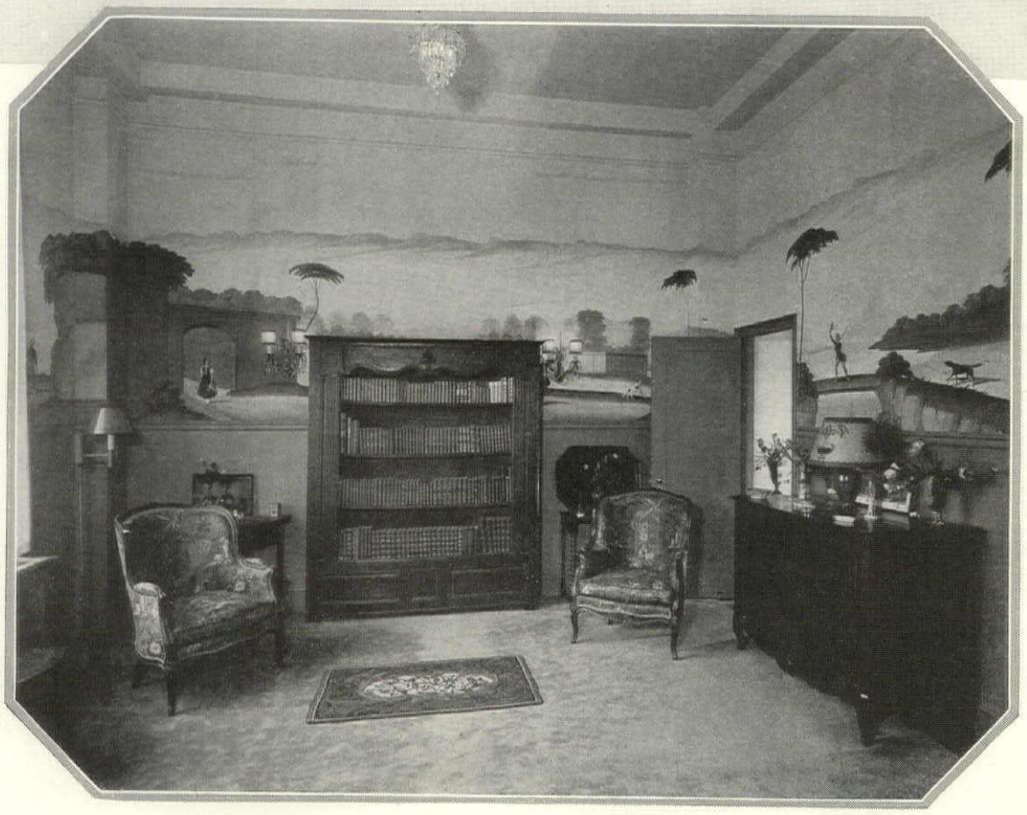
Floor: Covered in blue or pink carpet.

Hangings: Glazed pink chintz bound with blue tape. Curtains and valances to be cut in broad shallow scallops.

Lighting Fixtures: Pewter in a shell design with two small candle arms.

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Drix Duryea



An old painted scenic paper depicting colorful Tyrolean scenes brings a feeling of outdoors to this New York City living room of Mrs. Frances Noyes Hart. The sky blue of the paper is carried into the ceiling. The dado is Chinese blue

The furniture is mostly French provincial, particularly interesting being a bookcase made from the headboard of an old Normandy bed. The carpet is sea green chenille and the curtains are daffodil yellow gauze. Isabel Peirce, decorator

The photographs on this page show two views of an 18th Century living room in a man's apartment in New York—the residence of Walter Johnson. The brownish yellow walls combine pleasantly with the dark tones of the furniture woods

The chintz used to make the curtains and furniture coverings has a prune ground profusely covered with multi-colored flowers. The under curtains, which extend to the floor, are of a blue-green taffeta. Walter Johnson was the decorator

Schuyler Carteret Lee

Mattie Edwards Hewitt

A set of old wall paper panels in tropical colors determined the scheme for this bedroom. The walls are blue, with the panel moldings picked out in gold and deeper blue. Blue also is a small painted commode between the windows

Old painted taffeta in light, soft colors drapes the dressing table. The curtains are pale salmon colored silk with yellow ruffles and the carpet is a yellow-copper. In the New York residence of Mrs. E. Cochran Bowen. Arden Studios, decorators

A low-boy in the Santa Fe home of Mrs. Norman McGee illustrates how well the style coincides with the elemental forms of the early New Mexican architecture

FURNITURE FOR COLONIAL SPANISH HOMES

Some Designs That Are Executed in Keeping with the Simple Forms Of New Mexican Architecture

ALICE CORBIN

THE Colonial Spanish type of furniture found in New Mexico is probably the earliest Early Americana in this country. By actual date, the examples in existence may not take precedence over eastern Colonial furniture, but the type undoubtedly originated with the first permanent settlement of New Mexico by Don Juan de Oñate in 1598, and continued in general use for two centuries and a half.

So close in general form are some of these early examples to Spanish 16th Century furniture that they might easily be mistaken for a recent shipment from Spain—if there is any Spanish furniture left in Spain! Built of crudely hand-hewn wood, with carved or incised decorations of mixed Indian and Spanish design, these primitive New Mexican chairs, tables, chests, *trasteros* or *banquitos* have, however, in many instances, a character which is quite distinct from the parent type.

There was, of course, no furniture of any description in the Indian pueblos, where the Spanish conquerors first made themselves at home; and this lack had to be remedied by the Spaniards, through the exercise of whatever latent skill they may have developed under necessity with the aid, possibly, of a few carpenters brought from Mexico and the help of their Indian assistants. The Franciscan priests who built the beautiful old missions of New Mexico (a century and a half earlier than those of California) doubtless had a hand in the first furniture building in New Mexico. Genuine 16th Century Spanish traditions, governed by limitations of tools and materials, with additional touches of Indian craftsmanship in decoration, thus furnished the source of what has come to be known as the New Mexico type of Spanish Colonial furniture.

Of late years the marked renaissance of adobe architecture in New Mexico has occasioned a need of Spanish type furniture in keeping with this simple and elemental architecture; and, the supply of early originals being limited, this need has been met by the creation of modern furniture based on the old traditions. The furniture renaissance of New Mexico may be said to have begun with the artists of Santa Fe and Taos who, having built their own adobe houses, then proceeded, like the early Spanish pioneers, to build the furniture to go in them.

(*Continued on page* 92)

The adzed surface decorations of this trastero in the home of Gov. Hagerman, in Santa Fe, are eloquent of the hand work characterizing the pieces

W. W. Wiswall

Thoroughly in keeping with the Indian collection which now surrounds them in N. B. Stern's New York apartment are this chair and desk. Pine wood is used in them and pegs employed instead of nails in construction

Ruggedness of design and execution is notable in all the pieces. This table, in the Santa Fe home of Mrs. D. J. McComb, is modern but reflects many characteristics of the model which inspired it

The side chair above was designed to match the table at the right. The full set, owned by Mrs. Hilliard in Louisville, Ky., shows an interesting simplicity of line and ornament

In a room of suitable architectural style, such a refectory table is effective. It exemplifies especially well the harmony of proportions which is vital to the success of the style

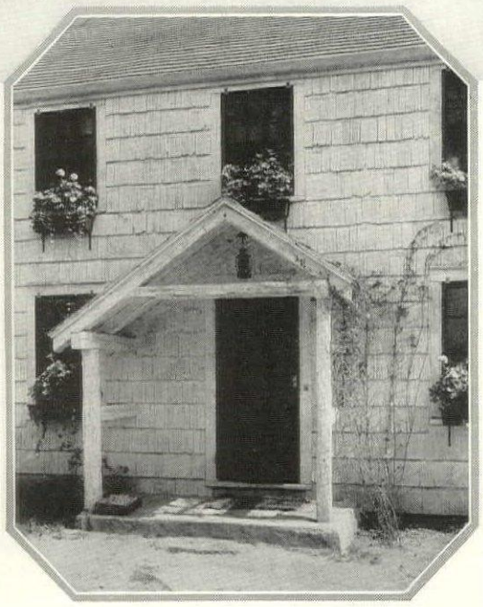
The table shown at the left is accompanied by two end chairs, one of which is shown above. The carving is interesting in connection with the adze marks on the flat surfaces

Repeating the Colonial note of the architecture, the interior of the Robinson house is furnished with early American pieces. Above is the master's bedroom showing a chest of drawers flanked by fiddle-back chairs

Dutch tiles of the 16th Century surround the fireplace and bring a colorful note to this end of the living room. The mantel ornaments are Staffordshire and pewter. Jane Teller was the decorator of this house

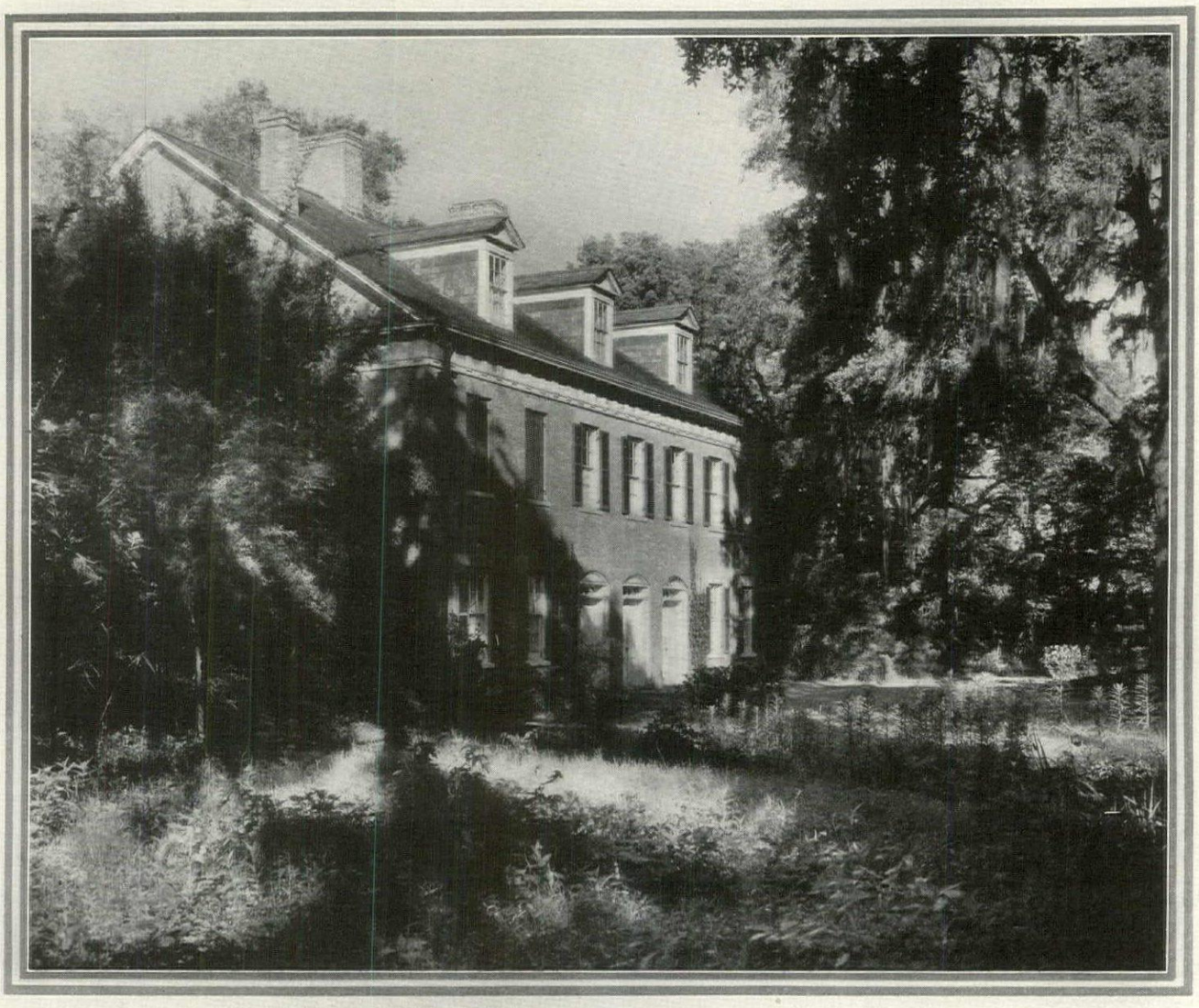
Drix Duryea

AN 18TH CENTURY BARN TRANSFORMED



A 200-year-old Long Island barn has been made over into a delightful house of the Long Island "salt-box" type. Most of the original shingles and timbers have been used in the reconstruction

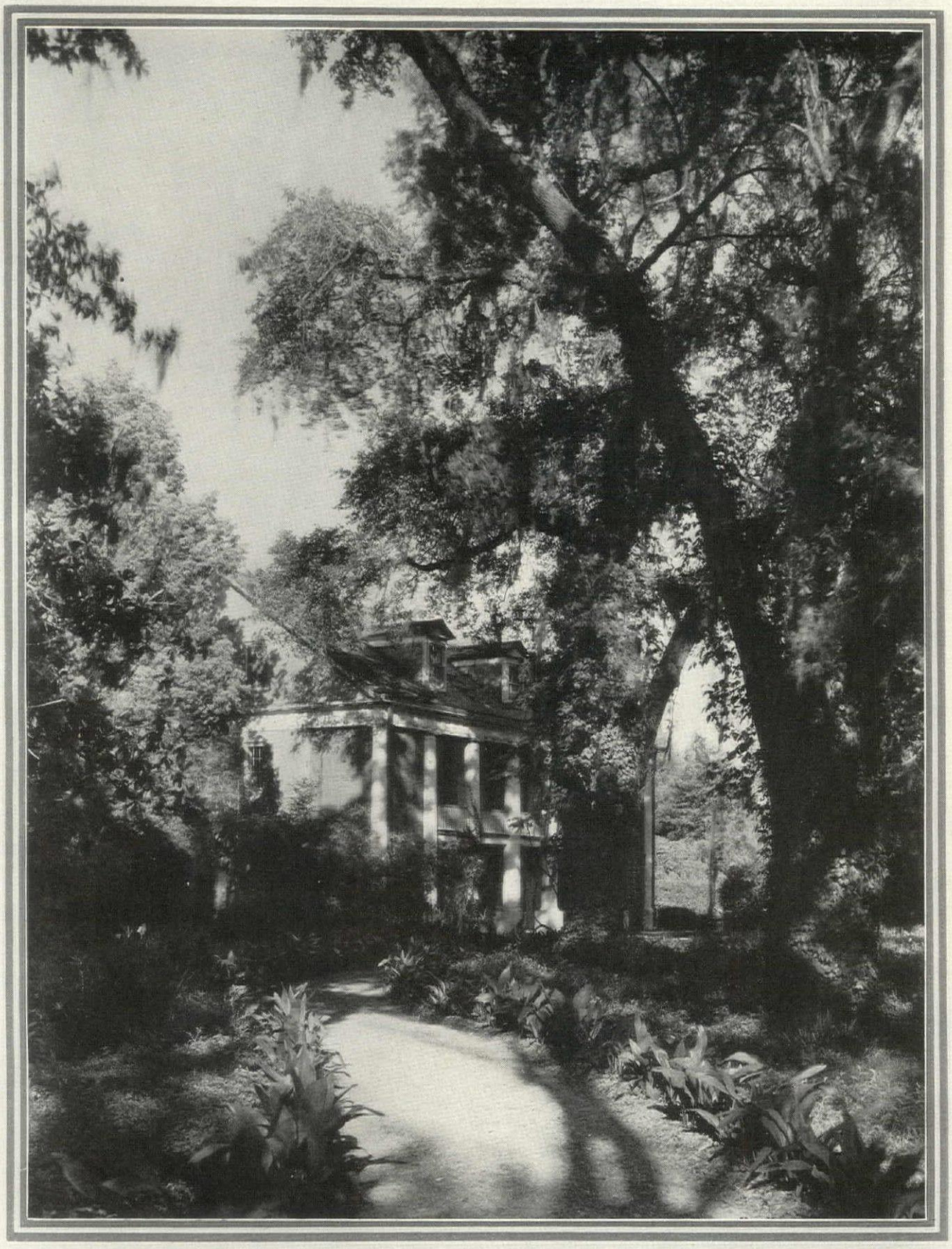
This quaint entrance porch is constructed of timbers from the barn. The weatherbeaten shingles add a genuine atmosphere of age to the exterior. Mr. William Jay Robinson's home at Glen Cove, L. I.



The rear of the house shows an interesting group of three doorways opening on a shady lawn. All the photographs on these two pages are of the Hall residence

Two-story pillars and a gallery across practically the entire front of the house lend marked dignity and an air of hospitality in keeping with the quiet setting

Tebbs & Knell



Tebbs & Knell

SHADOWS ON THE TECHE

Such is the appropriate name of this tree-shaded home of Weeks Hall, the artist, close to Bayou Teche at New Iberia, Louisiana. The original house was built a hundred years ago and its ancestral charm is retained. Armstrong & Koch were the architects for restoration

LAYING THE GHOST OF A VICTORIAN HOUSE

An Architect Tells the Story of the Happy Regeneration of a Late Nineteenth Century Residence

H. VANDERVOORT WALSH

SOME old houses become haunted with ghosts that send the chills down our spine; others become living places for the gentle spirits of our ancestors. Those large and complicated dwellings, with many gables and intricate jig-saw patterns dangling from them, which were built in this country during the latter half of the 19th Century have become abodes of ghosts, while the splendid homes built in Colonial days have become meeting places where we can commune with our forefathers without fear of shrieking and moaning goblins.

Why should ghosts take up their haunts in one type of dwelling, and kind spirits in another? Need I answer this question, when in every town there are houses known to serve as hiding places for evil spirits, houses with high ceilings, deep gloomy closets under the roof, web-like structures of wood where spiders spin their traps, strange, dark-wood posts, with outlines that easily dissolve into corpses, abandoned tower rooms where chipmunks roll the acorns about during the night hours, moon-pointing finials topping gables about which bats play tag, those houses which were built after the Civil War. In them were the dark walnut doors, the heavy trim and panels. In them we remember the odor of horse-hair upholstery on the clumsy furniture standing in the parlor, where dark shades were always drawn against the invasion of cheery sunlight.

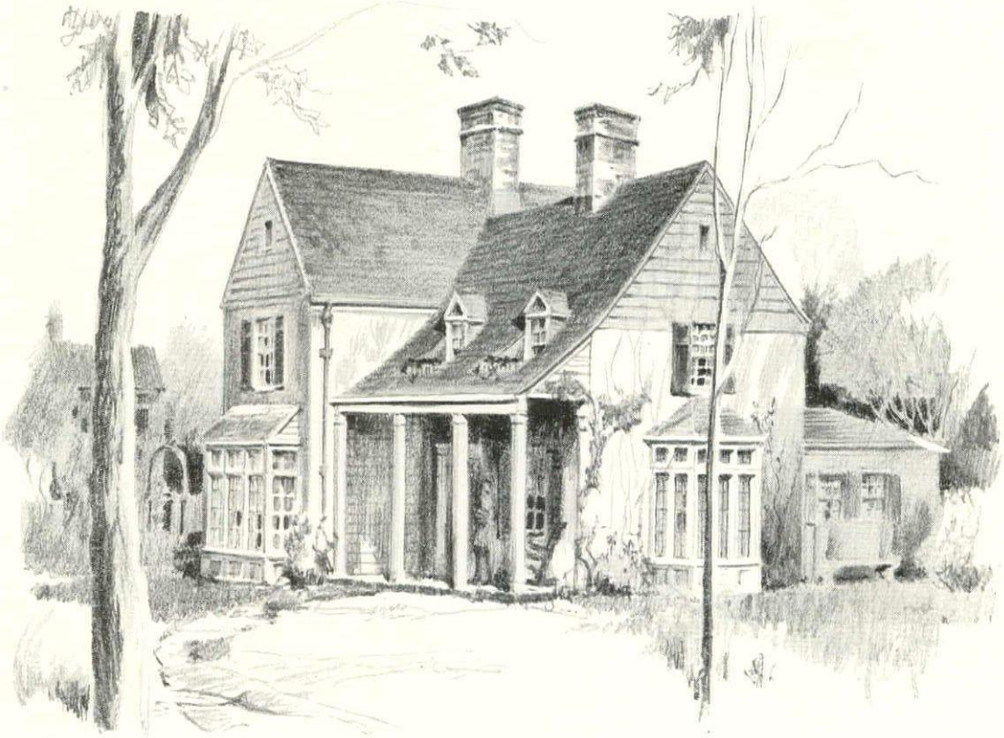
In the days when these homes were being built, architects sold glowing and intriguing named house designs to the public. "A Picturesque Gothic Cottage." "A Bracketed American Cottage." "A Small Villa in the Pointed Style." "A Cottage in the Rural Gothic Style." Such were the titles with which they appealed to their clients, while they told them of their truly artistic ideals. In their own words, they had "returned to nature and truth for the inspiration of their designs."

Now this was new, for before the Civil War architects had been following another ideal. Persons of culture at that time were vastly interested in things Classical. Books filled with engravings of measured drawings of Greek temples were treasured as true sources of inspiration for architects and builders. Not only were public buildings designed with colonnades of Greek Doric, but houses of the time were purposely made to look like ancient temples.

After the war, however, a protest against classicism began to spread. It was a sham, the critics said. It did not have its origin in necessity or nature. People were avidly reading Ruskin, and he argues beautifully and convincingly in this manner.

To show the viewpoint of time, the following quotation from a book, written in 1861 by an American architect who is selling to the public plans for the new style houses will be of interest. He is speaking about one of the Greek-temple houses which were dropping in popular favor. "In passing by a fine residence, the location

(*Continued on page* 102)



Divested of its gingerbread trimmings and remodeled in a logical manner, an ugly Victorian residence was soon transformed into this attractive, livable house

Stone excavated from the site combined with stucco, brick and carved stone detail about the entrance door, are happily combined in the English type residence of George H. Childs at Scarsdale, N.Y. W. Stanwood Phillips, architect

HOW MUCH HOUSE FOR YOUR MONEY?

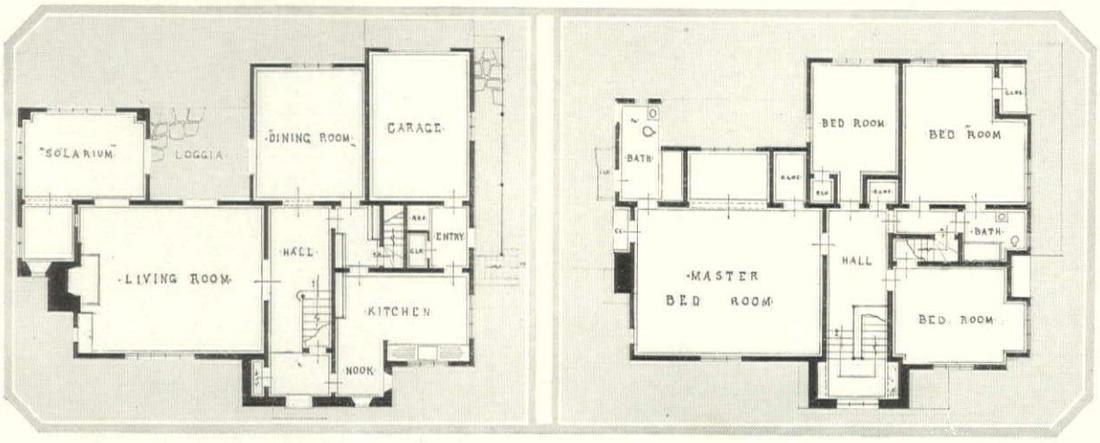
Particulars as to What May be Expected From an Expenditure of Twenty-Five to Thirty Thousand Dollars

C. STANLEY TAYLOR

THE homebuilder who can set aside $25,000 to $30,000 as the cost for his new dwelling, exclusive of land, ground improvements and interior furnishings, can definitely consider features that may be called luxurious if his space requirements are not abnormal. In the earlier articles of this series, when we were considering houses to cost from $10,000 to $20,000, space requirements were usually of paramount importance for normal family needs, and provision for occasional guests and for one or two servants absorbed the entire building budget and left little margin for the nicer refinements which characterize more costly homes. Above $20,000, there are usually surplus funds over those required for constructing the normal number of rooms and baths to permit the introduction of finer materials and finish, the inclusion of a spare room, the installation of mechanical equipment of the highest quality, or the introduction of some special feature, such as cabinet work, a bit of paneling, or special

This is the fourth of a series of articles which tell the prospective housebuilder what may be expected of houses costing varying sums to build. The first article appeared in the April 1928 House & Garden and discussed houses costing from $10,000 to $15,000. Each succeeding article has increased the building allowance by $5,000. The next article in Mr. Taylor's series will appear in an early issue of this magazine.

The plans of Mr. Childs' house show the excellent proportions and large size of the principal rooms



Four bedrooms and two baths occupy the second floor. The master's bedroom is most interesting

This stone house was ingeniously constructed by the use of concrete forms. It is the home of Samuel Hardy at Tokeneke, Conn. Warren Shepard Matthews was the architect

ornamental plastering. Above $25,000, this freedom for greater variety and individuality in the design and equipment of the house introduces a problem of a new type that has not yet been considered in detail.

This problem resolves itself around the choice between features of design, construction, and materials and interior finish that can be had without exceeding the established price range. The great danger in development of houses costing from $25,000 to $30,000 lies in the ease with which the budget can be exceeded through a failure to realize just what the various extra features included will cost.

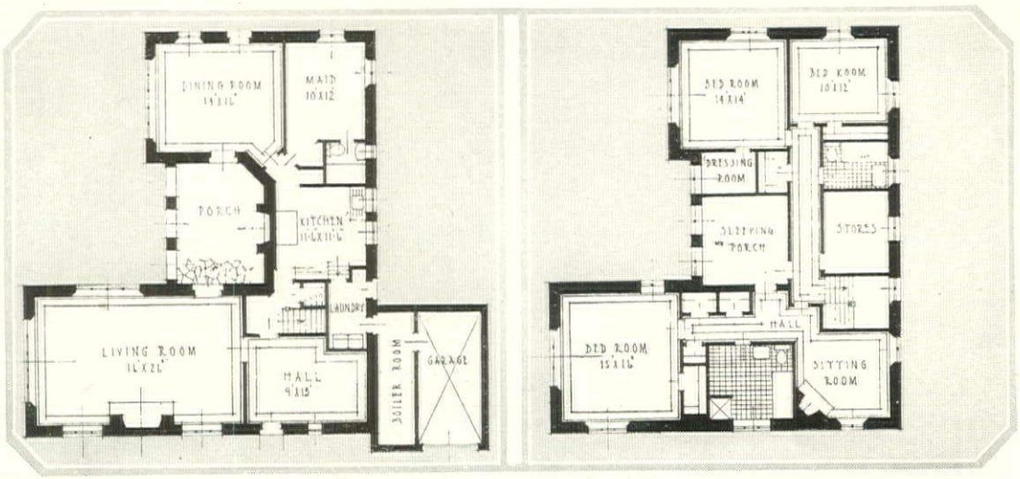
In considering the house that can be built for $25,000 to $30,000, the first consideration is the amount of space desired. As compared with houses in the lower price range, the extra $5,000 or so that is available can be devoted to increasing the size of the rooms, to adding more rooms, or to a less compact plan which requires excess volume in order to permit special architectural treatment in which space efficiency is not considered important. If added space is not necessary, there may be increased quality in all construction details, more luxurious appointments, or a combination of moderately increased space, a certain measure of added quality, or a limited increase in the cost of mechanical equipment.

It is very easy to spend from $5,000 to $10,000 on the cost of any of these items; that is, space, quality of construction or mechanical equipment. In the reference page accompanying this article is a tabulation showing the cubic feet of volume which may be had in a house costing from $25,000 to $30,000, based on cubic foot costs ranging from 50 cents to 80 cents per cubic foot. The use of this table provides the first check in determining the size of the residence which the budget will permit.

In this price range there is a marked tendency to increase quality of construction and this usually implies that construction costing below 50 cents per cubic foot will not be desired. Normally, as volume increases the cost per cubic foot decreases for equal quality of construction; but as soon as quality is improved, the cubic foot cost rapidly mounts in proportion. It is quite as easy to spend one dollar per cubic foot in small house construction as in more luxurious country homes, through failure to limit the quality of construction and the details of equipment.

Since these considerations will bear with equal importance upon the problem of building houses in the higher priced ranges to be considered in subsequent articles in this series, it is necessary to devise some method by which the homeowner may judge intelligently the extent to which he can satisfy his personal ideas when instructing his

(*Continued on page* 94)



The method by which the living room is separated from dining and service rooms in this house is rather unusual

An excellently contrived master's suite consisting of bedroom, sitting room and bath on the second floor is notable

REFERENCE DATA ON ARCHITECTURAL STYLES IN THEIR RELATION TO THE COST OF BUILDING

This is the first of three reference pages devoted to the major factors that affect the cost of home building in the higher cost ranges now being discussed. They are Architectural Style, Construction and Equipment, and Materials and Interior Finish. The second and third of these reference pages will appear in subsequent issues of House & Garden in connection with other articles in this series.

SPACE LIMITATIONS

WHEN the home construction budget rises above twenty to twenty-five thousand dollars, the problem of securing maximum accommodations is supplanted by the question of introducing features that may be classed as luxuries without exceeding budget limitations. The greater freedom permitted to the owner of a house to cost above $25,000 requires the consideration of many factors which were impossible to consider in the lower price ranges.

The requirements of the site and the owner's space and plan requirements establish the approximate shape and size of the structure. As explained in previous reference pages and in the preceding articles, the size expressed in volume or cubic foot contents is the first measure of cost.

In the following table is given the volume in cubic feet which is permissible for houses ranging from $25,000 to $30,000 in cost based on cubic foot costs ranging from 50c to 80c. It will be noted that costs below 50c are omitted from this table because the owner building within this price range usually desires greater quality and more elaborate finish than is possible at a lower cost.

	$25,000 Cu. Feet	$27,500 Cu. Feet	$30,000 Cu. Feet
50c	50,000	55,000	60,000
60c	41,660	45,830	50,000
70c	35,710	39,300	42,860
80c	31,250	34,375	37,500

The various architectural styles which constitute the precedents for most domestic architecture are characterized by their variation in the general shape of the structure and its proportions, by the materials used in construction and the way these materials are employed, and by the character of the architectural details or the decorative motifs. For example, the Cape Cod cottage type house calls for a simple plan consisting of a nearly square body of the house, which may have one or two extending wings, usually one story in height. These cottages are invariably of wooden construction and are usually shingled. They are characterized by a large central chimney and the principal ornamentation consists of the detailing of the doors, windows and the brickwork of the exposed section of the chimney. Contrast this with an English house of the Cotswold type. This calls for a rectangular plan and a structure two and one-half stories in height, built of stone with a heavy stone or rough slate roof, two or more chimneys elaborately detailed, heavy plank doors, casement windows and a limited amount of carved stonework around doorways and window openings. Given two houses of the same volume and assuming consistent architectural development throughout, it is obvious that the choice of style very substantially affects the cost of the structure. The Cotswold type might easily cost twice the Cape Cod cottage type. For this reason we show below a brief outline of the architectural styles appropriate to various ranges of cost.

50c TO 60c PER CUBIC FOOT

In selecting an architectural style appropriate to low cost quality construction choice should be limited to styles which involve a relatively compact plan with simple and inexpensive architectural details, and which permits the use of relatively inexpensive materials and methods of construction.

Colonial Types. Rectangular plan compactly arranged with secondary wings or extensions (if any) joined to main body perpendicular to principal walls; permitting simple foundations and avoiding expensive framing. Materials and finish: frame, brick veneer or solid brick, stucco on frame; occasional use of stone or combinations of above materials; plastered walls, painted or papered, with limited amount of texture effects or inexpensive paneling.

Typical Styles. Cape Cod cottage as described above. Dutch Colonial with gambrel roof and dormer windows or pitch roof with wide overhang. New England farmhouse type: rectangular main body of house using frame construction with pitch roof; one or more wings of similar construction; usually clapboard or shingle exterior, occasionally one or two walls of main house of brick. Early Colonial: rectangular plan with second story overhanging ground floor on one or two sides; frame construction throughout or brick or masonry for one or two walls of ground story. Southern Colonial and Georgian: rectangular plan usually developed in brick with wood porticoes and porches.

English Types. Cottage styles—compact rectangular plan usually extended in length with simple, high hip or pitch roof; brick or stucco walls with some half timbering; casement windows; interior finish—rough plaster with occasional wood paneling. Must be developed simply within this price range, limiting special details. Georgian types as described above.

French Provincial Types. Rectangular plan with occasional extensions in form of small wings, bays or towers; steeply sloped roofs with eave dormers; tall chimneys; usually stucco or painted brick walls; interior walls rough plastered.

Mediterranean Types. Italian and Spanish precedents developed in stucco or occasionally in brick; plan frequently "L" or "U" shaped, one or two stories in height; low roof, hip or pitch types usually covered with tile; interior finish of rough plaster with very little woodwork and occasional accents of wrought iron.

60c TO 80c PER CUBIC FOOT

In this price range the plan may be developed with departures from a simple rectangle. Roof lines may be broken and greater attention paid to details.

Georgian. Usually rectangular plan with extended wings one story in height; brick walls, ocassionally stone, or wood developed in masonry pattern. Hip or pitch roof with ornamented cornice; exterior woodwork carefully detailed with wood porches having round columns and Classic entablature; special windows frequently with ornamental lintels; interior with occasional wood columns, fluted pilasters, wood cornices; plastered walls with plaster or wood mouldings.

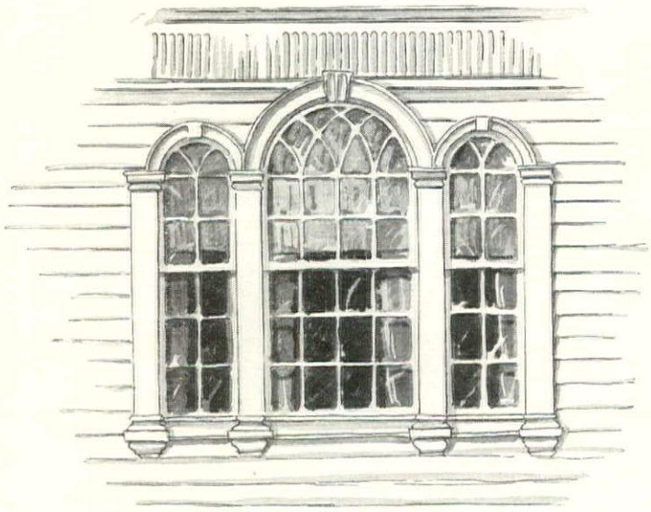
Early Republic or Federal Period. A development of the Georgian into neo-Classic style similar to above, usually developed in brick and with emphasis on Classic details; severe rectangular buildings, frequently with flat roof and parapet.

English Types. English cottage types more highly developed than preceding price range.

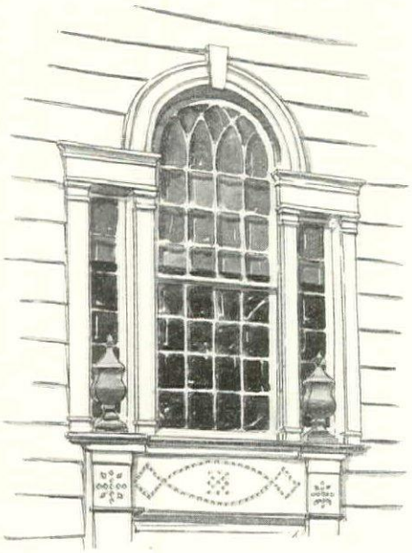
Elizabethan houses. Brick throughout with specially detailed chimneys, large bay windows usually extended full height of house; casement windows, usually of metal with some leaded glass; flat or pitch roof, the latter covered with slate; half-timbering frequently employed with brick or stucco; cut stone trim for doors and windows and occasionally for cornice; major rooms paneled to seven or eight feet with plaster above, occasionally decorated ceilings; other rooms plastered and painted or papered.

French Provincial Types. As described in preceding price range with greater elaboration of detail and more use of special details and more expensive materials in-

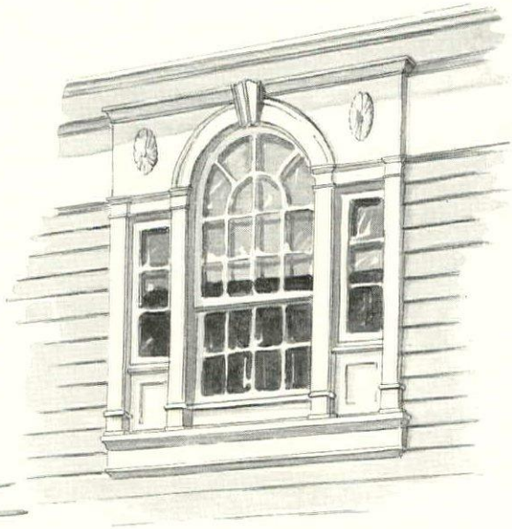
(*Continued on page* 98)



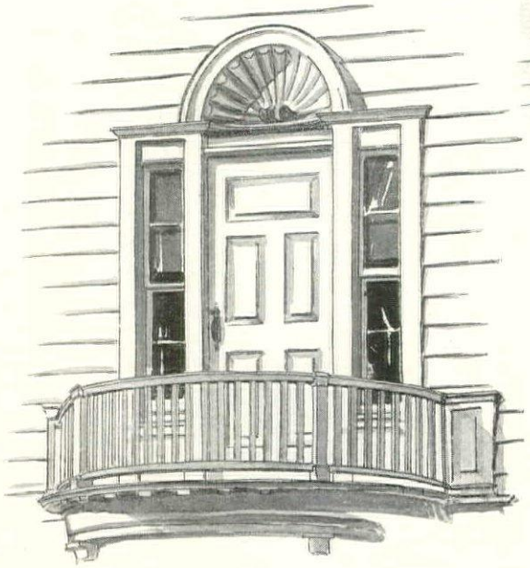
The window treatment above is unusual in that the narrow side windows are round-headed. This grouping attains distinction through excellent proportions and well designed detail



Sketched above is a Palladian window situated over the entrance to a Georgian house. Such a placing is quite usual with this particular style of architecture

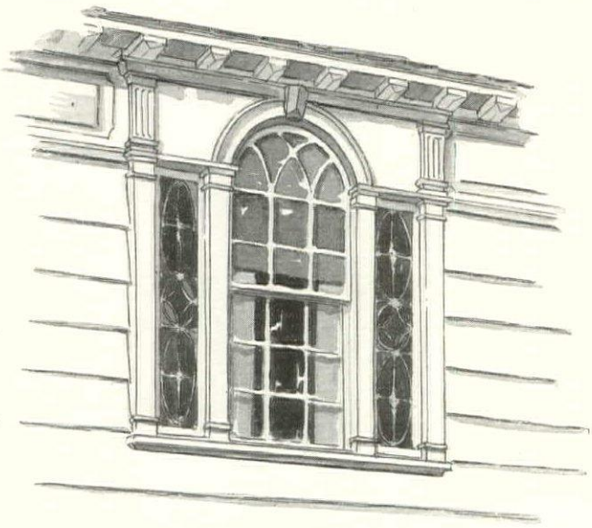


Deftly handled ornamental details characterize the Palladian window sketched above. Simple wood panels located below the side lights reduce the apparent weight of the treatment



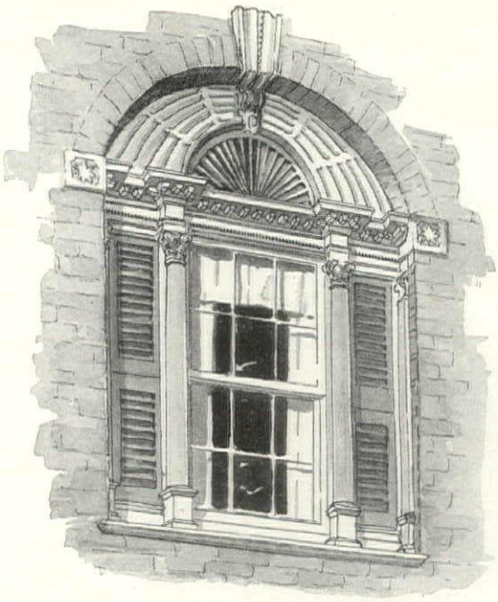
(Below) Leaded side lights flanking the central round-headed window add a decorative touch. The upper part of the window is interestingly worked into the cornice treatment

(Below) Fluted Corinthian pilasters frame the side lights. The panes of glass used in this window are exceptionally large. Window is located above an entrance

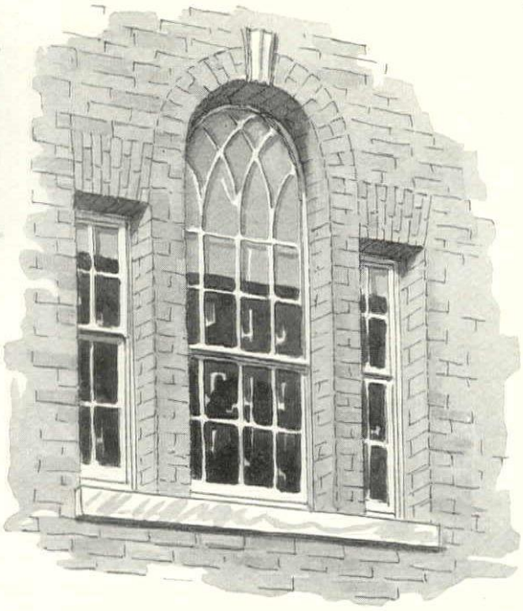


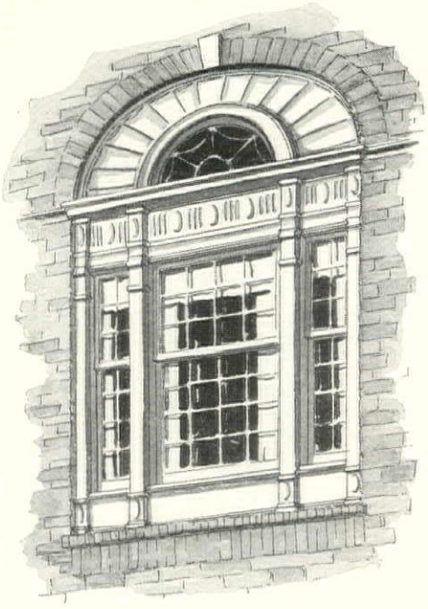
The Palladian motif has been utilized in the door treatment of a doorway on a balcony. Over the door is an interestingly executed shell carving

ADAPTATIONS OF THE PALLADIAN MOTIF



The elaborately ornamented Palladian type window shown above is a feature of a large early 18th Century Georgian residence which is located in Salem, Mass.

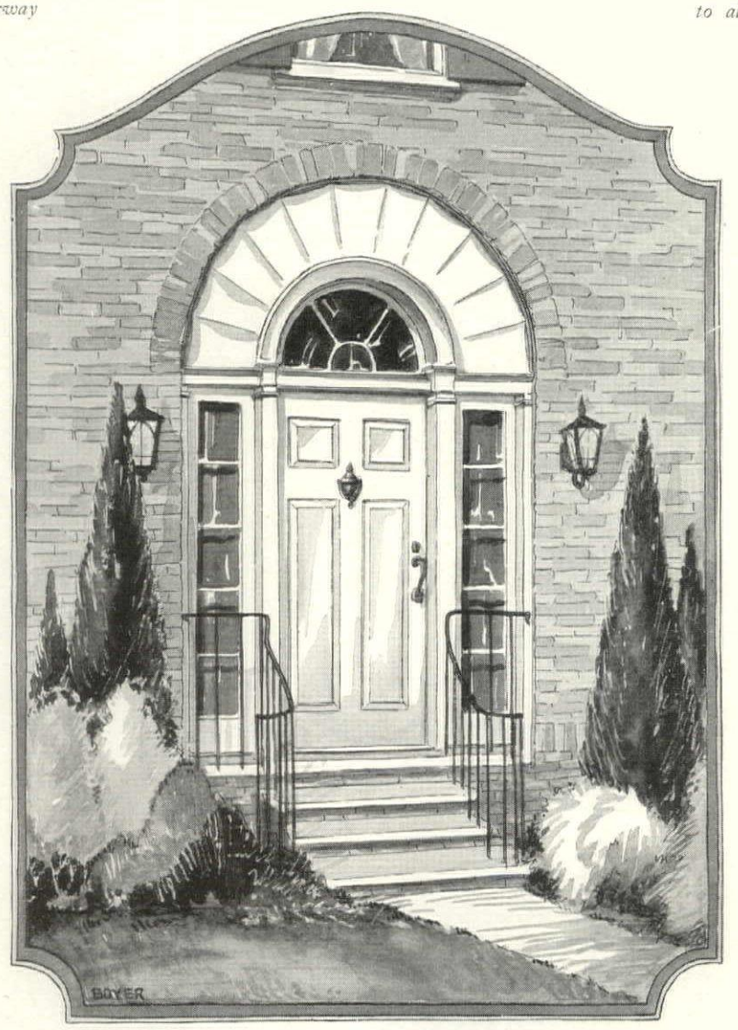




The fan light over the window above is of leaded glass and the side light windows are double-hung. Delicately carved ornament gives dignity and charm

(Below) An interesting use of the Palladian form for an entrance door. The wood fan formation about the head of the doorway accents its importance

(Left) An extremely simple Palladian window set in a brick wall. The frames are deeply revealed to allow the fall of heavy shadows over the apertures



Mildred Ruth Wilson

IRIS AND EVERGREEN

The true artist in landscaping can compose a pleasing picture even without a single flower; in contrasting types of foliage alone he finds material for his living palette. Thus in the garden which John Stanley Hooper designed and owns in the Catskill Mountains, Iris leaves and low Juniper masses are mingled successfully

To the charm of the Leucojum's appearance is added a delicate fragrance that is especially welcome when the blossoms open early in March. Plant the bulbs in August when possible

BULBS AND OTHER FLOWERING GEMS

Summer Affairs in The Flower Garden

LOUISE BEEBE WILDER

A STITCH IN TIME—"One of the best things about bulbs", wrote the late Joseph Jacob, "is their never—well, almost never—failing us when the blooming time comes round." And when once in a great while a sound bulb does appear to have failed us it is because we ourselves have fallen short in some usually quite obvious consideration towards it.

One of the commonest hardships imposed upon certain bulbs and tubers is too late planting. With many of them it is essential that they be out of the soil for the shortest possible time; every day means a loss of vitality for which we must pay with smaller blooms and diminished vigor. Sometimes the life spark flickers out entirely, as is the case so often with the little Winter Aconite (*Eranthis hyemalis*) and the others of its kind. It is probable that most of us have had the experience of planting a hundred or so of the little dark tubers in the autumn, hoping for a gilded show in the last days of winter or the first spring ones, only to be disappointed by the appearance of a scant dozen or so yellow blossoms, or perhaps we see none at all.

As a rule we send in our bulb orders in late August or September, receiving the bulbs in October and often as late as November, when we plant them without regard to those that are suffering by being kept out of the ground. And how pathetic —nay, tragic— is the plight of the Autumn Crocuses found blossoming in the bags! Frequently bulbs that have had this strain put upon them do not recover at all, or if

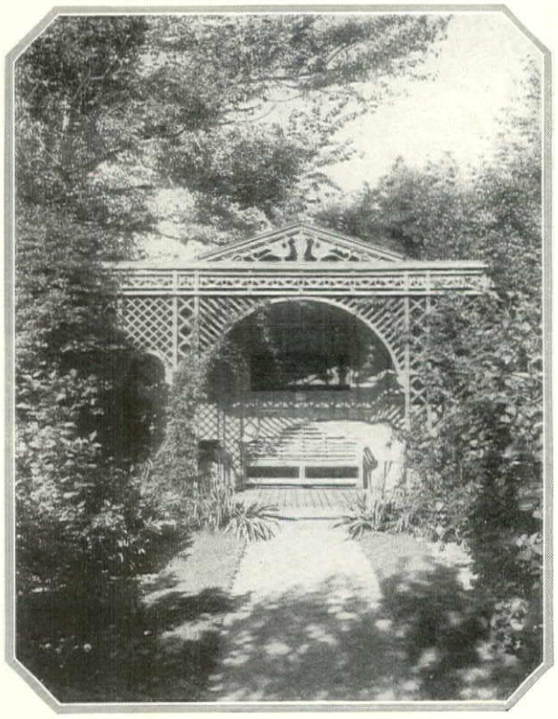
(*Continued on page* 110)

The little Winter Aconite, with its quaint Elizabethan ruff, suffers more than most bulbs and tubers if kept out of the ground for long. Early planting is the best for it

(Left) All Narcissi should be in the ground by September. The bulbs need time to make adequate root growth before cold weather

(Below) Snowdrops like a spot where the Spring sun can reach them, but where they will be shaded after leaves come on the trees

Harry G. Healy



The path and planting that led to the tea house, as this picture shows them, seemed to call for a more interesting and colorful treatment to relieve their dullness

THE GARDEN OF INGENUITY

A Puzzling Problem Whose Solution Lifted A Little Garden Out Of Dullness Into Real Livability

MRS. FRANCIS KING

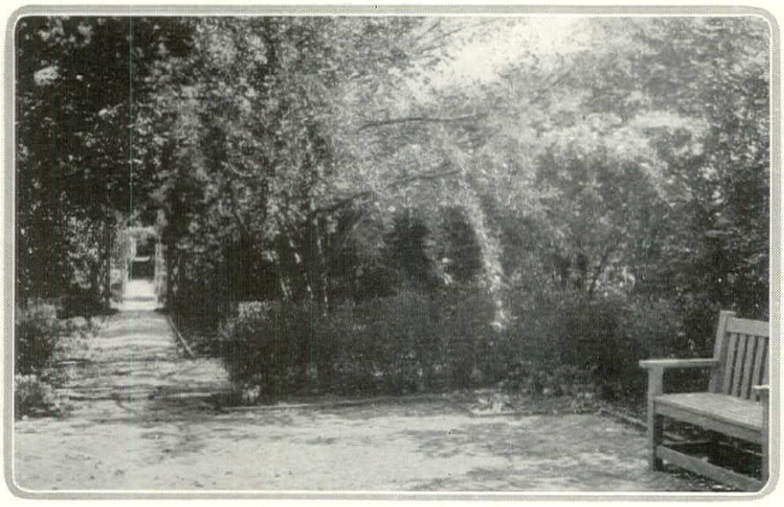
IT was in the night—in one of those hours when one can think without interruption, when no outward sound or sight distracts—that the idea of this garden came to me. It was really the solution of a problem in rearrangement.

For several years the further stretch of narrow walk in the upper garden, leading from a graveled square with four Delicious Appletrees at each corner to the trellised tea house to the west, had seemed unutterably dull. True, the loveliest of French hybrid Lilacs ten feet high, such as Pasteur, Renée, Jarry-Desloges and Bleuâtre, had bordered this walk; and at their feet was yearly spread a spring carpet of pale Tulips in yellow rising from mounds and reaches of the best Forget-me-nots ever known to me. But the narrowness of the walk, its sudden ending without accent at the tea house, the closing off of the sight of the two beautiful pink-flowering Hawthorns to the west, of the four blooming Appletrees to the east, were things to be no longer endured.

In a half dream I saw myself entering this stretch of walk, raising both arms and with a swimmer's motion sweeping the tall Lilacs back for twelve to fifteen feet on either side. I saw an open space paved with brick such as that already in use in various parts of the place, the high hedge of Lilacs to be fronted by a two or three-foot one of clipped Privet, Lilies between the two hedges and spring flowers below the Privet—a charming little outdoor room of inviting type, a well-ordered space whose open character would give fresh value to tea-house, Appletrees and vista of the central garden walk. It would offer, too, a wondrous chance to "'broider the ground in rich array" with those sweetest of all materials, bulbs and plants.

This was the plan that came to me in the watches of the night; and because there seemed to be more imagination than money contained in it, this small garden is called The Garden of Ingenuity.

Two years ago a foolish opening had been made (by me), running at right angles to this walk to admit of more borders of bulbs, Irises and Michaelmas Daisies, and a narrow grass walk had been laid there. Foolish it was in one sense, because not more than fifteen feet away runs a brick wall leading in the same general direction; not foolish, because it permitted the planting of more rare flowers and gave them accessibility, and this is never foolish anywhere. This walk, three feet wide, twenty feet long, is bordered by fine Irises (*Germanica, siberica*), and some charming dwarf hybrids, a present from Mrs. McKinney of Madison, New Jersey. Back of the tall Irises in either border are a few fine Lilacs, and one *Viburnum carlesi*; also a very few good Peo-



Brick paves the little garden. Benches and a tea house complete the true outdoor living room

nies. Not one of these shrubs or plants mentioned but is of course long past its blooming time; but here in late September there are precious gleams of color from little things so modest, yet so lovely, that they must be named here:

Where the walk flares away into curving grass edges, as it does toward the lawn, little streams of sapphire blue flowers run in and out below the clear green leaves of *Iris sibirica* and *I. S.* Perry's Blue. These are the flowers of that glorious Lobelia of Sutton's, *ramosa tenuior*. Among these, at intervals, are clear yellow Violas, reaching up into the Iris leaves sometimes nearly a foot for more sunlight and covered with chrome yellow flowers, with an orange stain in each center. The bluish green leafage of the great hybrid French and English Irises has among it a delicate mist of cool pink flowers, grown there from seed. This is again one of Sutton's treasures, the Catchfly or Silene, variety Rose Queen; back of this again are palest yellow Zinnias, while a few extremely fine-flowering Hardy Asters such as White Spray and some taller ones similar to Queen of the Belgians are ready to open their white or light violet flowers.

Delphiniums, the Wrexham Delphinium only, are also in these beds. These gave wonderful promise this year of what they will do in another, for this year they were but seedling plants. Gigantic florets appeared upon their infant stems this year, flowers of superb form and color—and next year we look for a rare effect here achieved in blues and violets.

To return, however, to the Garden of Ingenuity, the time seemed ripe for change. The tea house, a rather amusing trellised affair, was not seen to advantage from the thickly shrubbed and rather narrow approach; as I have said, the two really fine pink Hawthorns flanking its green trellised front were almost entirely obscured by Lilacs; the planting of Rambler Roses and Irises before the tea house seemed to have lapsed miserably into leaves and leaves only; all things pointed to a shift.

And a shift this is, truly. From their positions back of the turf bordered gravel walk, the great Lilacs, good specimens with fine names—Emil Gentil, Marceau and so on—have been moved today to lines seventeen feet north and south of the center of the walk. With one or two younger Lilacs brought from beyond the orchard and set in to fill gaps left by unclothed stems of too-crowded older bushes, this forms a wall of green some ten feet high; and these with the two Hawthorns, some old White Spruces, and the tea house to the west completely enclose the new garden on three sides.

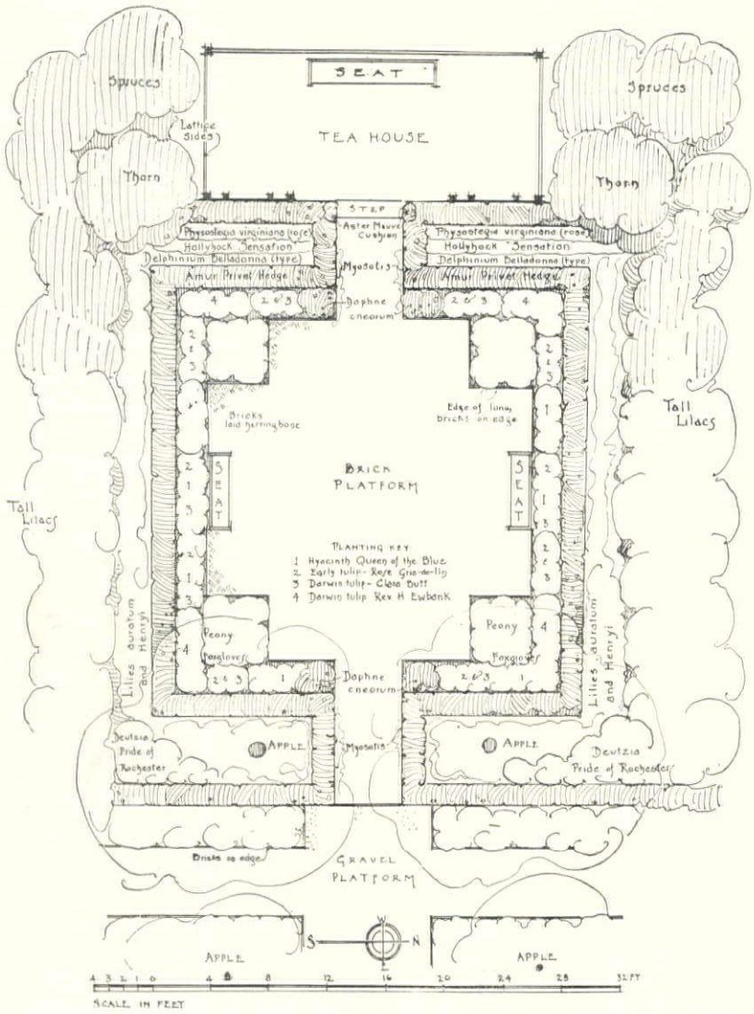
I find this entry in my note-book:

"September 8th. Great progress is being made with the little garden; a broad square of open ground is now ready to be graded, leveled and covered with sand in which to lay the brick. I have had something of a shock in the price of brick, not having bought one in twenty-five years. I find that the cheapest, roughest dark brick (for dark, not red, this had to be) is twenty-five dollars a thousand, and that it takes two thousand for the herringbone floor. Once adjusted to the idea, however—which is done by bringing to bear upon it the original one that I *must* have this garden—price begins to take its proper place in the dim background of things one must forget. However, the whole small project, thanks to the practical planning of one of the best gardeners in the United States, Frank Ankney by name, will cost well under a hundred dollars."

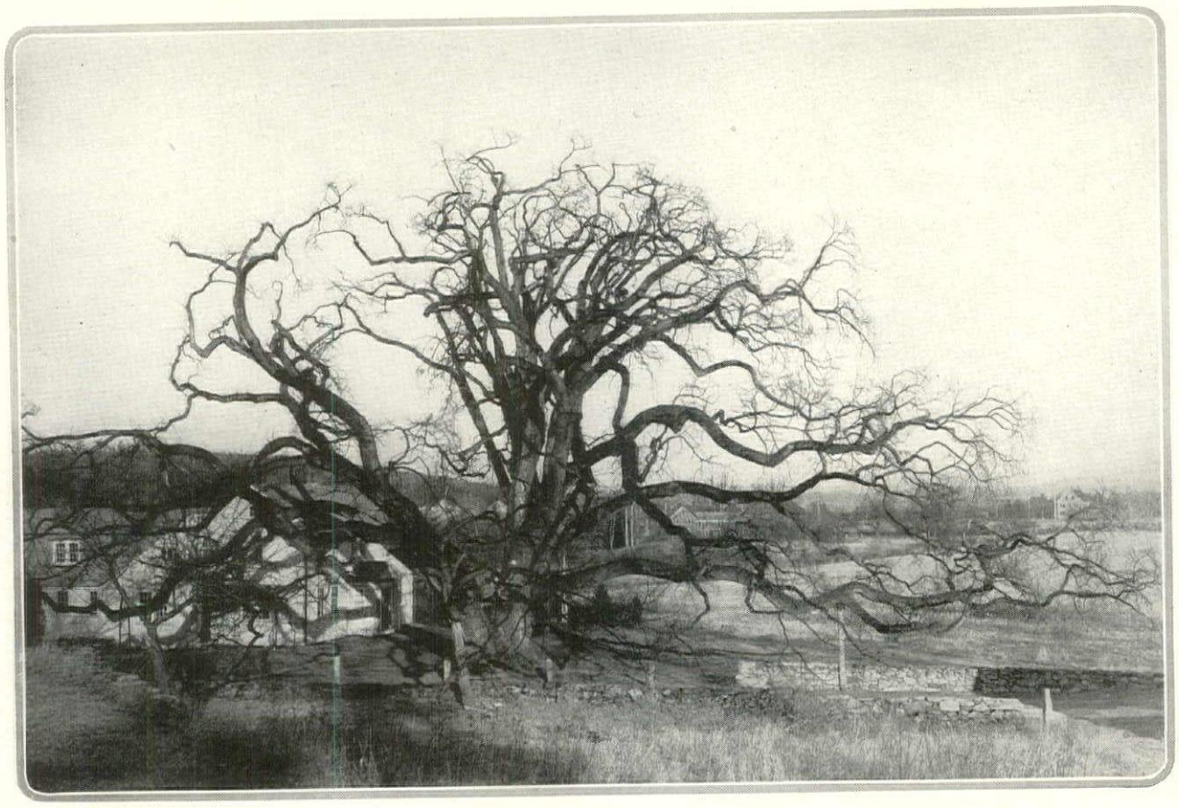
To the last side, the east, stand two of the four Delicious Appletrees that form a pleached bower over the crossing gravel walks just here. From each of the two innermost of these to the Lilac hedge four large *Deutzia lemoinei* are set along the walk running north and south. These do well in shade and no flowers will be required of them. They are used only for their screen of foliage. Three feet within these outer boundaries of green we placed a two-and-a-half foot hedge of Amoor River Privet and two feet within that again is "where the brick begins". For this is a little garden of common brick laid in herring-bone pattern, a floor of about twenty feet square with two-foot angles of earth left in each corner for special flower-groups.

The borders abutting on the brick will have spring bulbs, low spring things such as Creeping Phloxes, Alyssums, Violas and sooner or later some such annual as White Petunias with white Stocks, a few gray-leaved plants and a little of that superb new Gypsophila Ehrlei (while it is young, only). Small accents of cool pink will be seen at the main angles of the brick platform in the shape of spreading plants of *Daphne cneorum*; while in an angle close to the sill of the tea house, and at the base of its low step, are the two Hardy Asters, Mauve Cushion. I am persuaded that this plant resists more indignities than any other I have known. To get two for this purpose of flanking we took up our one large plant from the trial garden, digging it in late September when in full bloom and covered with pale lavender Daisy-like flowers, chopped it in two, set it in its new places, and the amazing little thing went on blooming for three weeks, never turning a hair. So much for the doughty qualities of Aster Mauve Cushion.

Here I had thought would be a perfect place for the orange Wallflower (*Cheiranthus allioni*) with bronze and yellow Tulips, but I suddenly remembered the two pink Thorns, their boughs spread with rose color each May—and knew that orange had no place here, that the color to be kept in mind was that of the clouds of rose-pink tree-bloom. Therefore, for earlier flowers in these small borders, we are using Hyacinth Queen of the Blues, and that delicately pretty and too little known single early Tulip Rose Gris de Lin; while among these and (*Continued on page* 122)



The space is small, and for that very reason it required especially careful treatment. As laid out here its cost was well under a hundred dollars



The American Elm is the largest tree of the Northeastern States and Canada, where the comparatively cool, moist climate suits it best. This majestic old fellow at Framingham, Massachusetts is seventy feet tall and 145 feet broad

WORTHY ELMS OF VARIOUS KINDS

A Tree Family Whose Several Members Combine Beauty of Form, Majestic Size and a Rich Background of History

E. H. WILSON, V. M. H.
Keeper of the Arnold Arboretum

THE American or White Elm (*Ulmus americana*) is the largest and most graceful tree of the Northeastern States and Canada and one of the most beautiful trees of the Northern Hemisphere. Found wild from southern Newfoundland westward to the eastern base of the Rocky Mountains and southward to the Gulf, it attains its greatest size and majesty in the colder and moister parts of this area. Of all the trees of New England it is the most prized, and many magnificent specimens adorn the countryside either as isolated specimens, as fine rows by the wayside, or in grand avenues in country towns.

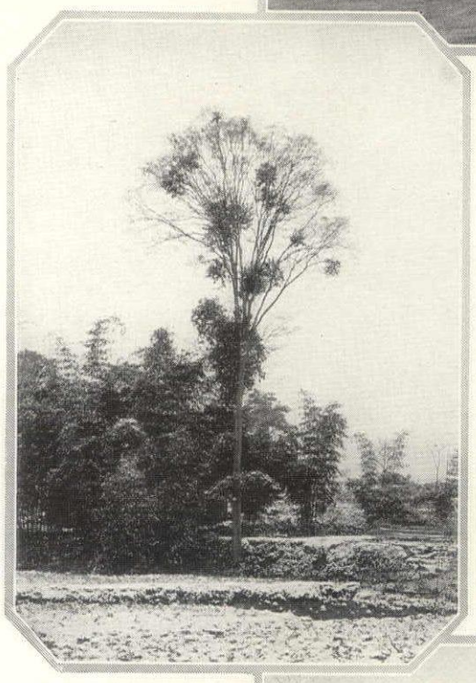
A good deal of America's history had its beginnings 'neath the shade of these fine trees. History recalls that William Penn made his famous treaty with the Indians beneath the shade of an Elm tree. At Cambridge, Massachusetts, under the shadow of an Elm, alas! no longer living, Washington took command of the Continental Army on July 3, 1775. Other Elm trees in widely separated places were rallying points for the early settlers to defend their homes and families against enemies of all kinds. At Kennebunk, Maine, a magnificent specimen is the Lafayette Elm named in memory of General Lafayette, who once visited the house in whose grounds the tree stands. This tree, now deeded to the town, has a trunk seventeen feet three inches in girth and its spread of branches is 131 feet.

Near by the grim penitentiary at Wethersfield, Connecticut, stands an Elm with a trunk twenty-eight feet in girth and considered to be the largest Elm in the United States. At Milton, Massachusetts, quite near the Academy, stands the Gulliver Elm, so-called because it was deeded in 1833 by the First Congregational Parish in Milton to Isaac Gulliver, who gave a bond for its perpetual exemption from molestation. Many readers will call to mind other Elm trees which, if they could speak, could set forth the history of stirring events and tell many tales of quiet country life. No other tree was so intimately bound up with the life of the early settlers and their immediate descendants. In early times it was a pleasing custom to plant in front of the homestead of a couple just setting up housekeeping a pair of Elms and many of the finest of these trees living today had their origin in this sentiment. This custom recalls and may well have had its origin in the legend of Baucis and Philemon, who prayed that since they had passed their lives in love and concord their wish was that one and the same hour should take both from life that neither might see the other laid in the grave. The prayer was granted by the two being transformed into leafy trees and as the bark closed over their bodies they bade each other farewell.

Its attractive beauty and plentifulness, and the ease with which saplings could be transplanted, no doubt assisted in the general planting of this tree. Economical reasons caused the general planting of the Sugar Maple tree but it was its esthetic appeal that brought the Elm into such prominence. Many of the finest Elms have passed or

(*Continued on page* 116)

Characteristic of New England and often a dominating feature of the landscape, giant American Elms of great age stand in faithful watch over the quiet homesteads of an earlier day



The Chinese Elm is a slender tree with thin, scaling bark and small leaves. Its trunk rarely exceeds six feet in girth, though the height of such a good specimen as this one is considerable

John Hancock directed the planting of this English Elm on Boston Common. Now its girth is 15 feet

The aboriginal people of Japan, the Ainus, believed the native Elm (Ulmus japonica) to be the first tree. According to their mythology, it was sent, already grown, direct from Heaven

Another fine old American Elm, the Lafayette at Kennebunk, Maine, represents the type with many wide-spreading, massive branches. It is eighty feet in height and has a spread of 131 feet

A lovely variety of soft colors and a wholly distinctive grace characterize the blooms of the tall Japanese Iris. The plants are hardy and easily grown

A LITTLE GARDEN TO BLOOM IN JULY

By Careful Selection of Plants and Restriction of Space a Good Display Can Be Had Without Much Effort

DOROTHY WEIRICK HAMMOND

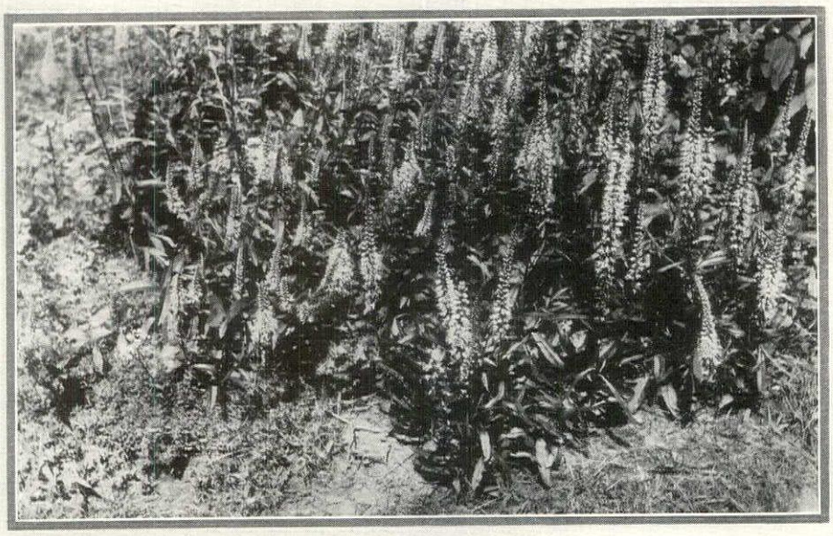
JULY is often considered an off month for the perennial garden. As a matter of fact, it does take more effort to plan flowery pictures for midsummer than for spring. Midsummer is a time when one's gardening impulses are somewhat wilted by the heat, so plants which require many little attentions to make them prosper are not very welcome at this season. The early morning hours and twilight are as delightful in July as anyone could wish them to be, but even insatiable gardeners like to postpone activities when the sun is hot.

All this is a preamble to the suggestion that the July picture be made of material substantial enough to take care of itself for a while if our activities slow down to hosings. The very same material is suggested as being suitable for a summer cottage which may be occupied from the latter part of June to the latter part of August.

If we wish to have some part of the garden at its best through July there are many perennials which can be used, though they are not as familiar, perhaps, to the beginning gardener as are the many annuals which also begin to bloom in July and are garden favorites of long standing.

Although gardens filled largely with annuals are beautiful and full of color through midsummer, they are barren of interest for the three choice months of the flowering season, April, May and June. Annuals are a tremendous amount of labor if the plants are raised from seed, and they are as expensive as many perennials used in a permanent garden if they must be bought from a nursery. And as all young plants require more attention than established ones, the cultivation, weeding and watering is a serious problem to an amateur whose flowers are expected to be a recreation.

A small, well cared for garden is always a source of pride to the owner. If it is impossible to relax and enjoy peaceful hours in the garden, or if weeds and bugs are overcoming some favorite, you have attempted to cultivate too large a space. I am fond of gardens arranged so that certain parts appear as complete pictures through a time when the owner can stay long hours in it, or through the blooming season of favorite plants. It seems to me that midsummer flowers should be close to the veranda or a



Veronica spicata, ten inches tall, likes sunshine and a reasonably light soil. Its blossom spikes are colored in true Veronica blue—a splendidly live, dark hue

Sedum album opens innumerable starry white flowers late in June and through July. It is a rampant grower, but here held in check by Dwarf Iris behind it

terrace where a great part of the family's summer activities will be centered.

The greatest difficulty is that of selection, for gardening material today seems unlimited. With this boundless wealth at our command, the need for simplicity is increasing. Many mistakes would be saved if we could see the plants we order growing in the nurseries. We cannot grow all the plants we like—or, at least, I never can—so the application of good sense becomes an important part of gardening.

If your soil contains much lime, you will have no success with the native plant material or the Japanese Iris used in this design. The plan would have to be wholly revised. Not many soils have an unusual amount of lime, but if you are suspicious, make a test with one of the sets you may make for the purpose or send a sample to your State Experiment Station. I hope you have a good garden loam with some manure thoroughly dug into the soil at the time the plot was laid out. Any special preferences of the plants are mentioned under the descriptions.

This is not a shady garden, although any exposure will be satisfactory except one facing north or under trees. Sunshine is quite necessary for the well-being of these perennials and shrubs.

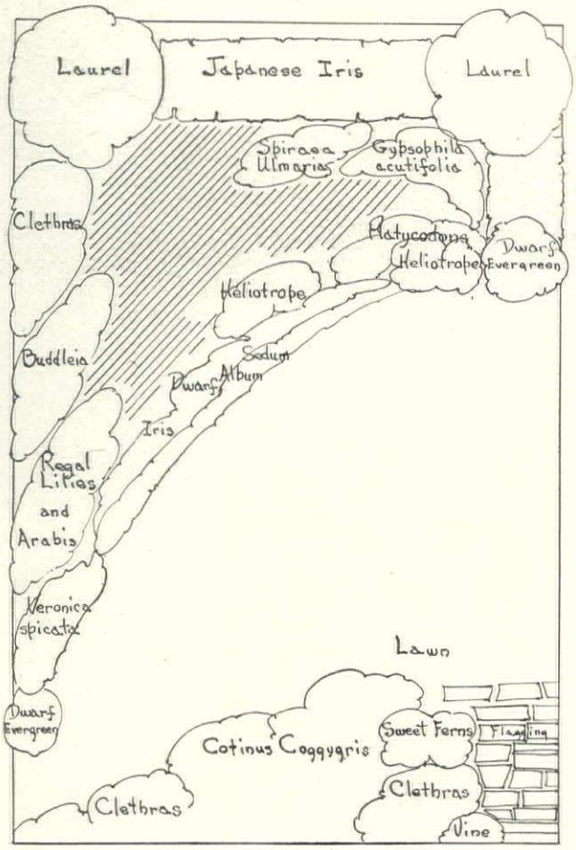
Note that the tallest plants are located toward the center so that paths can be made along the straight sides of this garden. That part of the plan can, of course, be altered very easily. Half of the plan is given. The view to be seen from the terrace, or from a garden seat if the location were not near the house, would be a semicircle cut by a wide path in the center.

The Sweetfern (*Comptonia asplenifolia*), is used near the entrance or the seat. It is a quaint shrub growing about three feet high and found wild in New Jersey woods and elsewhere. The fern-like leaves, aromatic when bruised, make it a pleasant shrub to have near a seat or a path in constant use. The Sweetfern likes a peaty or sandy soil and grows happily among other small shrubs. I have read that it can be increased easily by seeds as well as layers and suckers, but no seed has come my way. As a matter of fact, it is very difficult to get seeds of native plants unless good fortune makes you acquainted with other curious gardeners who have collected native plants and seeds from their own neighborhood.

Another pleasing native shrub is *Clethra alnifolia*, Summersweet or Sweet Pepper Bush, and sometimes called the Alder-

(*Continued on page* 124)

Seed sowing is a good way to start Platycodons; the seeds germinate quickly, though the colors of the blossoms vary. This photograph shows a single five-year-old plant



Here is a really little garden—only twenty feet by fourteen. It contains a number and variety of flowers sufficient to make a worthwhile display in midsummer

Regal Lilies are easily grown, fragrant, perfectly hardy and of striking beauty. Bulbs of flowering size may be bought or plants grown from spring-sown seed

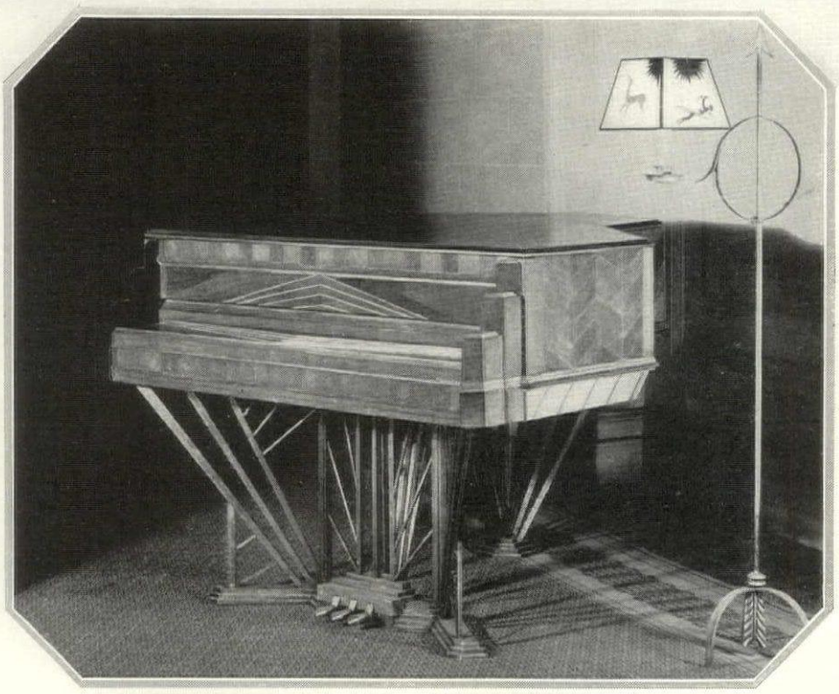
John Wallace Gillies

THE PRIMITIVE COLONIAL

For all its ascetic simplicity, the primitive Colonial house had touches of interesting color and form. In this modern reproduction in the home of Vincent F. Clark at Douglaston, L. I., the hall and stairs are of pine, relieved by a flooring of pink slabs from an old smoke oven and multi-colored rug and runner. C. Stuart Macdonald, architect

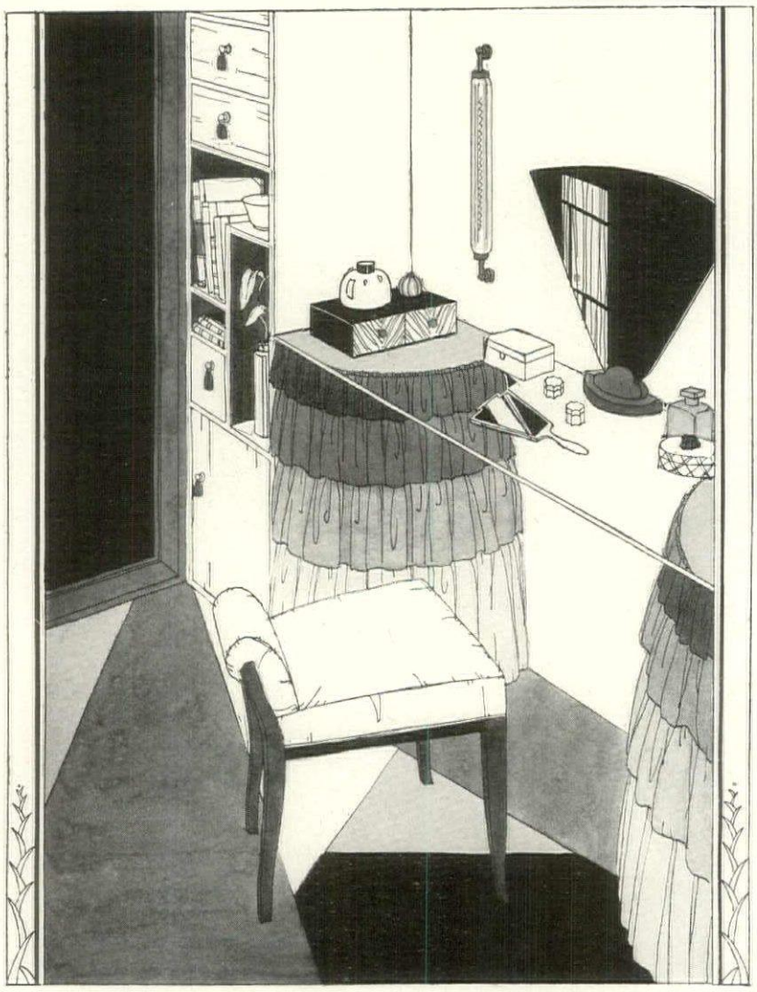
Steichen

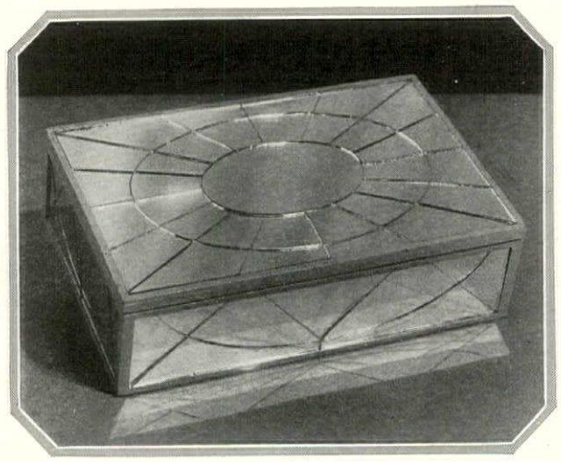
The modern piano cases on this page reflect the decorative art tendency of the present day. Above is an exquisite design by Edward Steichen—a diminutive affair painted gray-green and inlaid with mirrored glass. A mirror above the keyboard reflects the player's hands



At the left is a piano case designed by Lee Simonson, with angles and setback details suggestive of contemporary architecture. It is made of white holly finished in turquoise blue lacquer. The slender metal supports are silver color. Both pianos from Hardman, Peck & Company

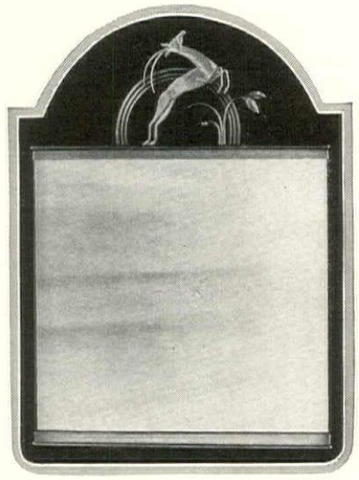
PIANO CASES IN THE MODERN MANNER



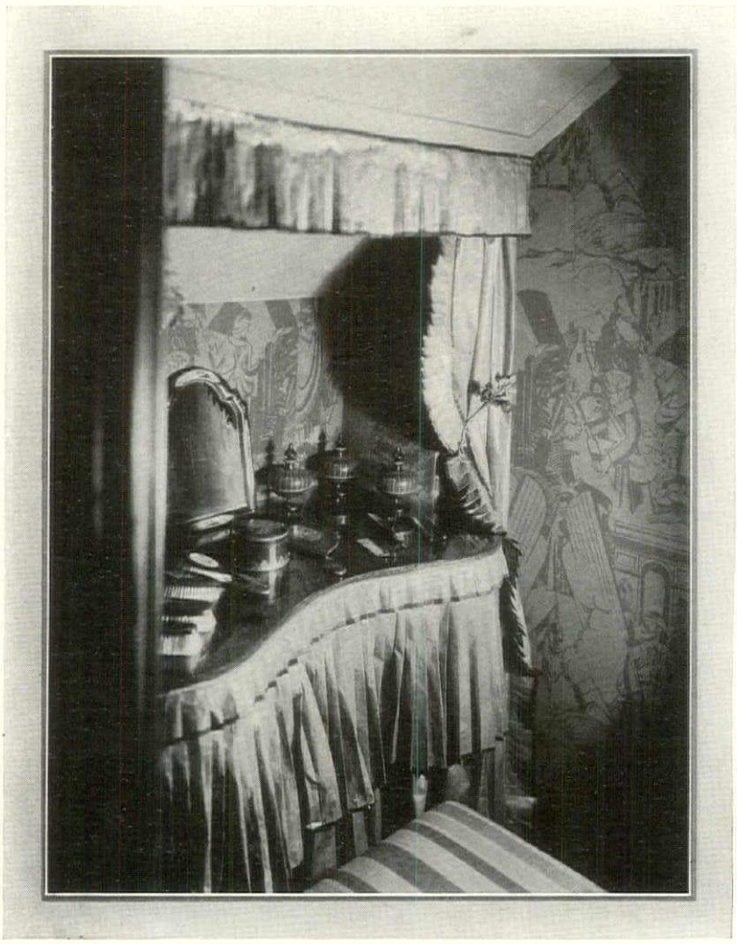


(Left) A treatment for a modernist interior consists of two tables connected by a glass shelf. The drapery, of graduated, shaded ruffles, may be of silk, chintz or voile

(Above) This effective dressing table box is covered in sections of mirrored glass. Lined in silver tea chest paper and has a mirror on the inside cover. Altman



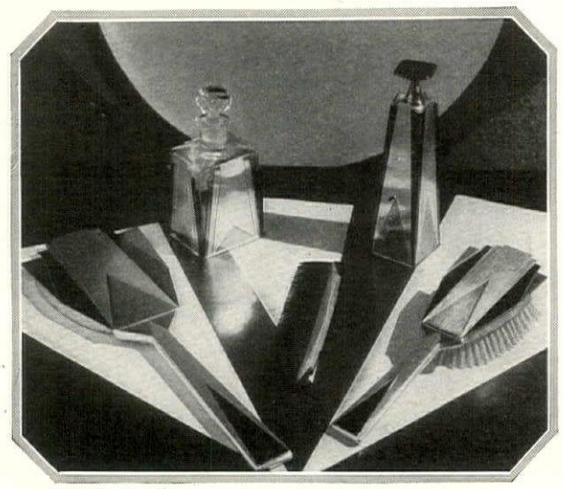
A very modern gazelle surmounts this new dressing table mirror that measures 16 inches square. The ornament and frame are a combination of pewter and brass. Nessen Studio



Shoji Osato

As a contrast to the gun metal color of the wall paper the dressing table at the left is hung in lacquer red glazed chintz trimmed with black. Irene Sidley, decorator

Below are some modern dressing table accessories executed in the ubiquitous skyscraper design. They are made of metal finished in gold, silver and black. Altman



Dana B. Merrill

SUGGESTIONS FOR SUMMER DRESSING TABLES

At the right is a country house dressing table delightfully draped in crisp glazed chintz, both drapery and ruffle being box pleated. The chintz is pale mulberry color latticed in black and trimmed with bands of narrow, shaded green ribbon. The lamp shades are made of the same material. The Chintz and Box Shop

Above is a practical made-up drapery ready to be tacked onto a wooden shelf. It is tan chintz in an engaging balloon design in red, green and blue and is trimmed with pleated ruffles of brown chintz. This ready-made drapery also comes in plain chintz with contrasting ruffles. The Chintz Shop, Barnstable, Mass.

A radiator beneath a window is frequently concealed by a dressing table covered on the under side with asbestos. At the right is an effective table of this kind hung in apricot colored chintz ornamented with a band of the same flowered green and apricot chintz used for the curtains. Isabel Peirce, decorator

Drix Duryea

VICTORIAN FURNITURE IN AMERICA

An Outline of the Quaint and Robust Styles Which Were in Favor During Our Romantic Era

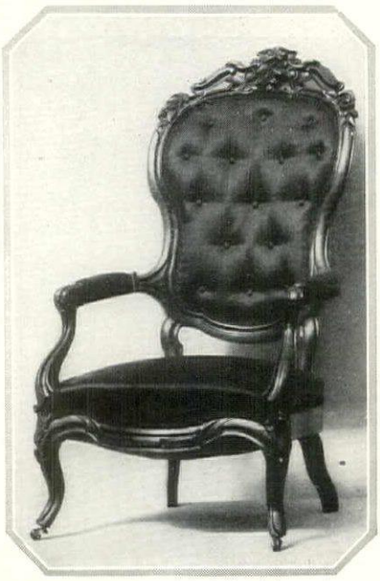
MR. and MRS. G. GLEN GOULD

TWO events have served to center attention upon furnishings of the mid-19th Century with a gesture of some importance and authority. The opening of Roosevelt House, furnished, as nearly as possible, as when Theodore Roosevelt lived there as a boy; and later, the exhibit at The Metropolitan Museum of an alcove furnished in the style of the same period, classed by the Museum as the era of "Romanticism." Both of these events have followed rather than preceded the increasing interest of interior decorators in furnishings of the so-called Victorian style.

Although Queen Victoria had little to do with the social and domestic life of America, Englishmen still continued to migrate to our shores, and had the faculty of making a stabilized home circle wherever they settled. The visit of Edward VII, while Prince of Wales, and the acceptance of him as the dictator of styles, if not of behavior for American men, all undoubtedly had some influence; but the fact remains that the American style we are now calling Victorian had a more direct inspiration from that of Louis Philippe (1830-40) in France than from Victorian England.

Things in the French taste being accepted as desirable, furniture makers no doubt searched their books of designs for French models, and hit upon many Hepplewhite and Sheraton designs in the French style. The fact that the revival of interest in French Provincial and Victorian furnishings has been concurrent is significant, for they have much in common. Apart from peasant types most Provincial furniture was inspired by the curvilinear structure and ornament of the Louis XV style, and American Victorian furniture largely shows the same genesis. As soon as critics conquer their personal scorn, and take as intelligent an interest in this subject as they do in Elizabethan Court Cupboards and Colonial Highboys, there will be some authoritative assembling of the best types of mid-19th Century furnishings, so that a correct appraisement of the style can be made, not from objects which excite derision but from those which compel admiration both for design and workmanship. Pending such an assembling, which is inevitable, we may well classify such elements in construction and ornament as we have been able to gather.

The style sequence was as follows: (1) a retention of useful Empire models, particularly in mahogany and especially in sofas and in hall and dining-room chairs, besides hall and occasional parlor console tables, curvilinear types of parlor and bedroom sets in rosewood and mahogany; (2) Neoclassic inspiration in broken pediment tops, urn and turned finials, shield-shaped chair backs in bedroom sets, library bookcases and tables, and parlor sets of furniture, usually in black walnut, later with French walnut veneer applied as decoration; fancy chairs of Gothic, Hepplewhite, and Sheraton types, with an occasional Italian low backed chair, a Flemish or Jacobean high backed chair, the retention of the Georgian footstool, and the addition of open shelving on cabinets and desks, or of hanging type for the wall, and the whatnot for the floor—both of which were often accompanied by convenient drawers below the shelves.



This chair shows characteristic details of the middle 19th Century. Courtesy Miss Frances Morris

It was not until the last quarter of the 19th Century that the deliberate effort to produce novel styles had any distinct effect upon home furnishings. The standardizing of types for factory production and the violent reaction from this trend toward handwork by William Morris, had their effects upon furniture making; the one in a type of furniture built up of applied brackets, rather than the distinct structural and ornamental elements of earlier models, and the other with its simplification of outline in the Morris chair and eventually in the rectangular and crude Mission furniture. Concurrently ran the era of ebonized wood with gilded line decoration, golden oak in both curvilinear and rectangular models, and bird's-eye maple in sets of furniture with long oval mirrors, and slender, graceful chair backs. It was the brass bed era, when delicate flowered wall-paper, Oriental rugs on plain colored carpets, and expensive lace curtains with or without over-draperies were in vogue.

This is some of the data with which collectors of antiques will work in the future in assembling typical examples of American 19th Century furniture. The Gothic style made scarcely more than a surface ripple. Italian, Flemish or Jacobean, and Chinese pieces were occasional. Prac-

Mahogany settee with scrolled cresting and shell motif, often found in ornament of Victorian pieces. The author's collection

tically there were but four main influences: (1) the belated Empire, often with purely Classic outlines, and extremely beautiful; (2) the French Rococo, the best examples with graceful curvilinear elements and abundant ornament; (3) the Neoclassic mode made frequently in exquisite taste with nicety of proportion; (4) various interpretations of Hepplewhite and Sheraton models, with a little of everything under the sun from japanning to lacquer, paint, wood graining, gilding, and bamboo. The sequence of materials—mahogany, rosewood, black walnut, French walnut, ebonized wood and gilding, characterizes the styles.

The rosewood and walnut styles are the ones most in need of correlation, as the Empire style is well-known, and pieces in ebonized wood belong more particularly to the years of machine-made models, with bracket and spindle elements ill adjusted to the design of the piece either as structure or ornament, a type that is not unlike the Eastlake models in England.

Several articles are typical of the period: the bureau with swinging mirror attached, and a marble top; the marble topped center-table and side-tables; and the overstuffed types of chairs, lounges, and sofas, the hanging or floor hat-rack, and the bookshelves.

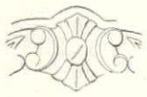
Victorian furniture pieces show the following characteristics most frequently:

Construction: Rectangular forms occasional in older types—Jacobean or Flemish high-backed chairs; or low-backed chairs of Italian or Jacobean inspiration. Curvilinear forms in Empire models and those inspired by the Louis Philippe interpretation of the Rococo style of Louis XV. Neoclassic types, reminiscent of Hepplewhite, Sheraton, and Adam. Overstuffed chairs and sofas. Later appear nondescript types, made in mass production, combining many curious elements especially indiscriminate use of machine-made bracket forms. Mahogany, maple, and curly maple used in Empire types; rosewood and mahogany in Rococo types; black walnut, satinwood trimmed with rosewood, and its grained imitation trimmed with walnut, in Neoclassic and other Georgian types, later with use of French walnut applied as veneered ornament; enameled wood, usually ebonized, or *papier-maché* in later types.

Ornament: Carving preeminent in natural floral, leaf, and fruit motifs, clustered nosegays, solid or openwork designs, or both combined, for crestings on chairs, sofas, headboards and footboards of beds, and bureaus; shell and conven-

(*Continued on page* 100)

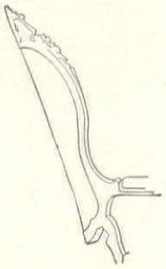
A mirror-backed parlor whatnot made about 1850. The side supports are interestingly designed



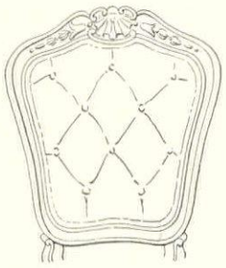
Formal ornament taken from the seat rail of a Victorian sofa

Scrolled bracket from a whatnot similar to the one shown above

Curved foot design made for a whatnot of the Victorian period

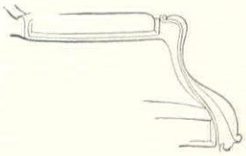


The rake of the chair-back sketched above makes for an easy, restful position by the sitter

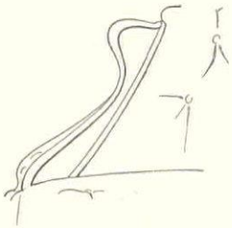


Very popular for sets of parlor furniture was the French overstuffed chair-back illustrated above

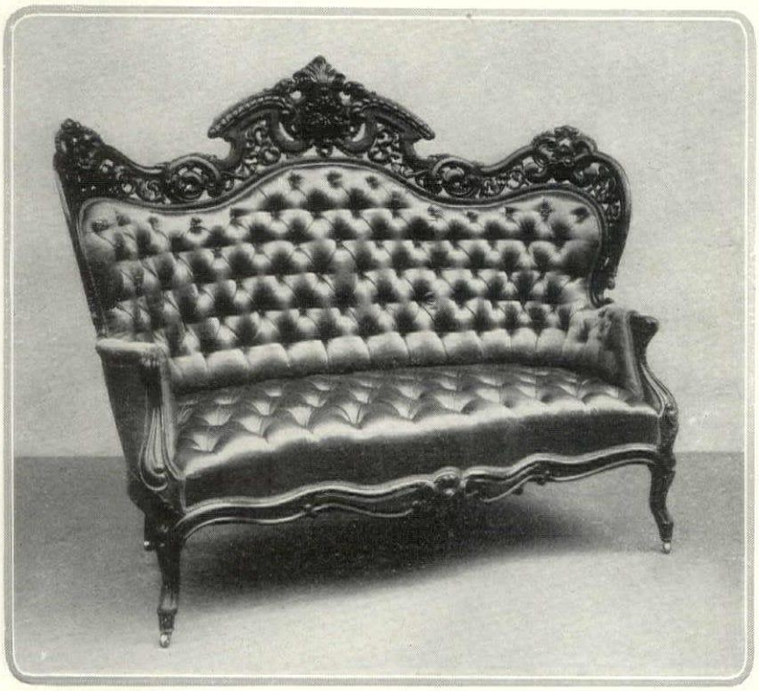
Detail showing a typical combination of conventional scrolling with natural flowers and leaves



The curves of this chair-arm support are typical of the best Victorian work



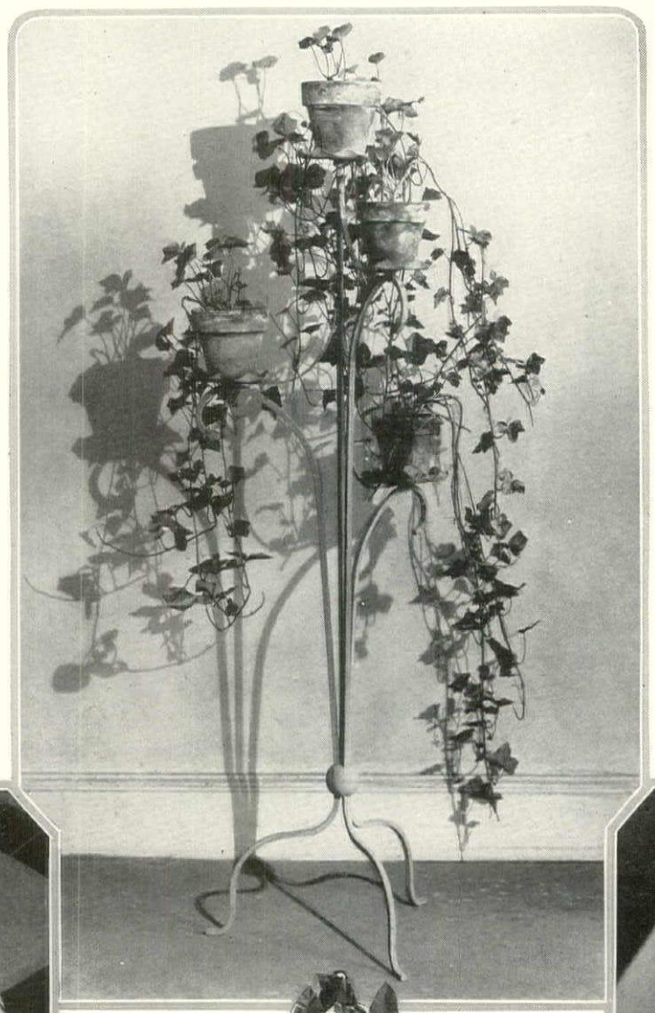
This arm support in solid rosewood was copied from an ornate sofa of the period



An excellent example of the curvilinear structure and ornament of the Victorian style is this rosewood sofa. Courtesy of the Metropolitan Museum

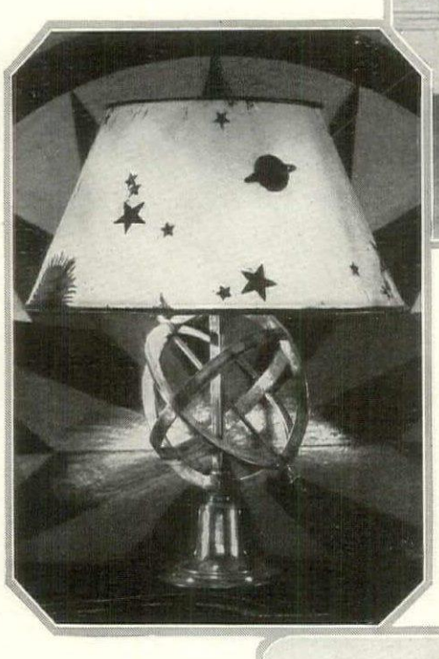
A chair-leg in a reversed curve, with its practical caster

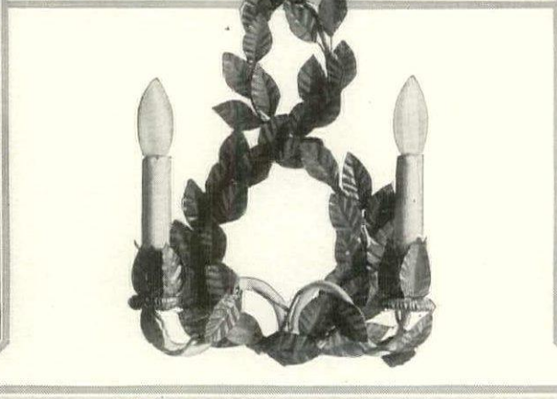
Substantial leg sketched from an overstuffed chair

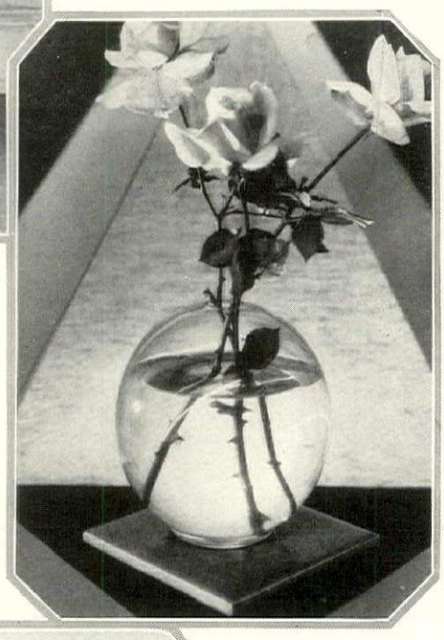


(Right) This unusually graceful iron plant stand for the country house or terrace comes in natural finish or painted a light leaf green. It measures 51 inches high and holds four flower pots. From Darnley

(Below) For holding a few flowers nothing is more charming in a country house window than a bubble vase of clear, fragile glass. This stands on a square blue tile. Tile and vase from Alice Marks

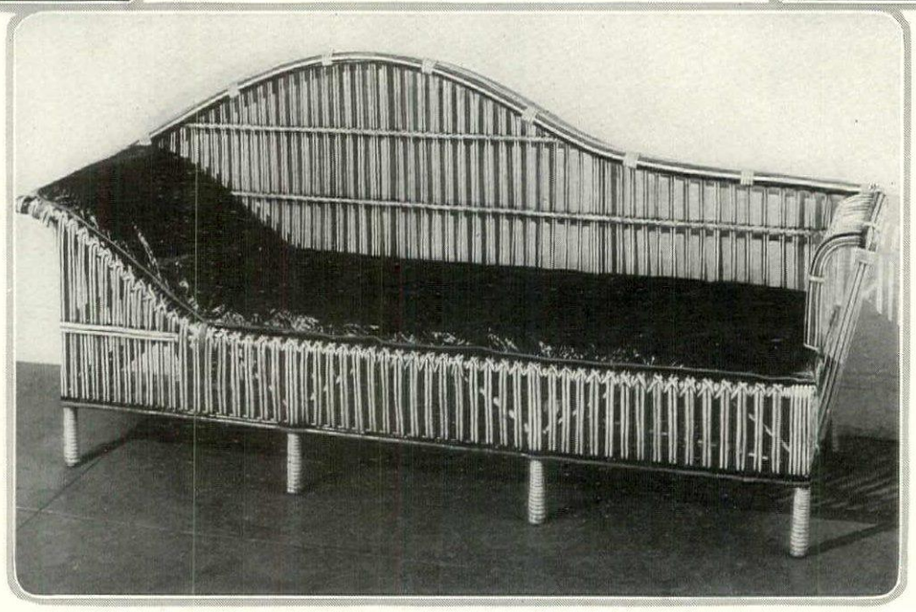




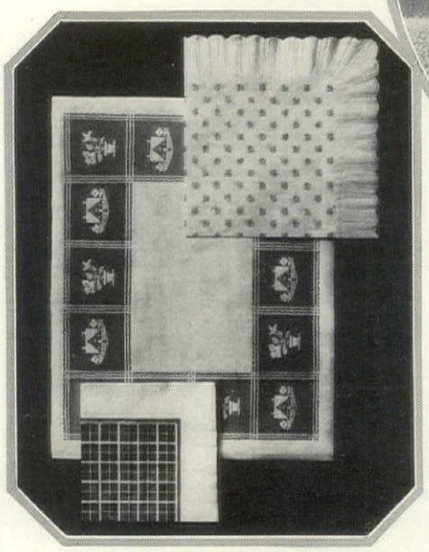


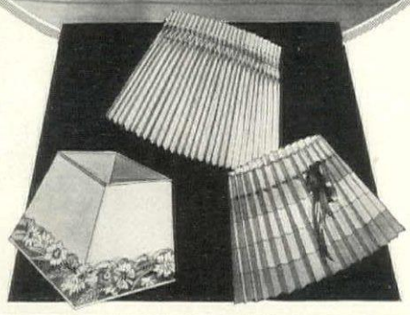
An interesting lamp that carries a hint of outdoors has a base of old English brass in the form of an armillary sphere. The parchment shade has gold stars, suns and moons, 24 inches high. Macy

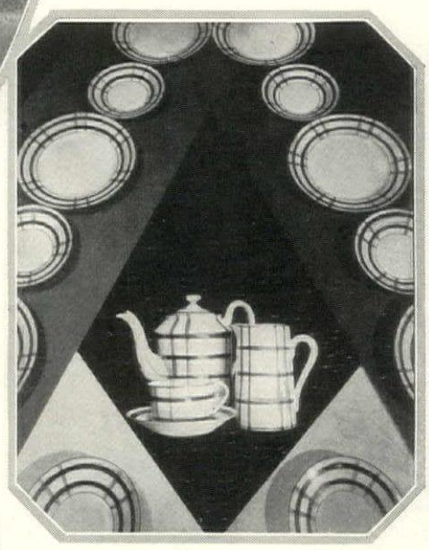
A wall bracket suitable for a country house living room, dining room or hall is shown in the center of the page. The slender leaves, made of thin metal, are painted leaf green. Dabissi-Basse



(Left) This well-designed stick willow settee with a gracefully curved back has a seat pad covered in waterproof glazed chintz. Painted straw color, stripings in green and vermilion. Mayhew Shop





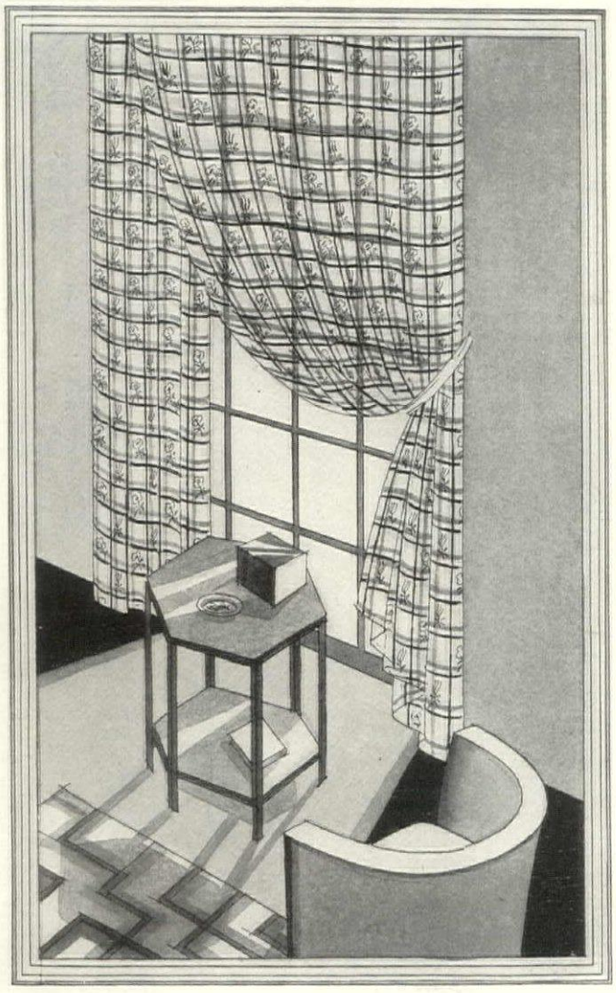


For al-fresco luncheons, the paper doilies and napkins are practical and smart. The napkins have a ruffled edge and a center in plaid or flower motifs. White with blue, yellow, lavender or green. Amy Drevenstedt

The pastel damask table cloth in the circle would be lovely with white china. It has a vine pattern and comes in rose, pistache, daffodil, lavender, silver or blue. McCreery. Accessories, Gilman Collamore

The gay French china shown in the photograph above is patterned in an informal plaid design of narrow green, red or blue lines on a white ground. It is made up into tea or breakfast sets. Alice Marks

(Above, center) The lamp shade at the left is shell pink paper with a border of cut-out wall paper. Above is a pleated book linen shade. Chintz Shop. The third is taffeta in lavender, blue and yellow. Darnley



At the left is an interesting curtain treatment for a summer window that extends to the floor. Sheer white voile with a modernist design of fine lines and flowers in pink and deep blue. From Adeline de Voo

ACCESSORIES FOR THE COUNTRY HOUSE

The GARDENER'S CALENDAR *for* JULY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

FIRST WEEK

THE summer months are the time when fungous or bacterial disease is most likely to put in an appearance, though many a garden goes through the whole season without trouble of this sort. The standard remedy is Bordeaux Mixture applied as a spray, and it is usually effective if applied in the early stages of the attack. Now and then, of course, one encounters a fungous ailment which it will not control; in such case it is best to consult a reliable text-book.

In looking around the garden, now, it may be found that some of the branches of the Maples or other ornamental trees have grown out so far that they shade flowers which should really be growing in sunlight. This is the best time of year to discover such conditions and to remedy them by judicious pruning. Unless the required cutting is very severe there need be no fear of the tree being injured.

Peonies and Iris are two flower groups which often suffer from being too much in the shade. They will look better, too, if you go over them after they are through flowering and snip off the remains of the blossom heads. Their foliage should remain intact.

By this time the seed sowing of perennials for next year should be finished. It is pretty generally understood that when the seed bed is in the open it needs some protection from the hot summer sun, but not everyone makes provision against the damage caused by heavy rain. The ideal arrangement to forestall disturbance of the seeds and tiny plants by a downpour is a regular hotbed sash firmly supported on posts a couple of feet above the ground and under the lath or other sun screen.

SECOND WEEK

A CLOSELY mown, smooth, green lawn is a peculiarly pleasing feature of the grounds, but when the hot, dry weather of genuine summer comes it is often a difficult thing to maintain. Grass roots may be able to withstand many other conditions, but exposure to scorching sun is not one of their preferences; they need a little protection. This is the reason why the lawn should not be shorn closely in time of drought, for cutting off short most of the grass blades would remove the partial shade which they furnish to the roots.

Almost all kinds of garden refuse except sticks and stones may be added to the compost heap throughout the summer and fall. They will all decompose in time and become useful humus, their rate of disintegration depending somewhat upon their identity. The process can be hastened by adding to the heap a certain patented chemical which is prepared for this purpose. Be careful of one thing, though; do not include in the heap any weeds which have ripe seeds.

Whether the annual or the perennial weeds are more persistent is a question which could be argued for hours, but there is no doubt about the differences between their methods of tenacity. The perennial sorts often hold their own chiefly by possessing astoundingly powerful, deep and extensive roots, even small pieces of which are capable of forming new plants if the rest of the growth is destroyed. To break or cut off the top growth of one of these weeds only gives the remaining portions a greater determination to live. In order to get rid of the thing you ought to dig it out completely or use a really good weed-killer.

THIRD WEEK

DIVIDING and replanting of German Iris may be done any time, now. The first of these operations calls for a sharp spade which can be forced straight down through the mass of heavy rhizomes, cutting loose those portions which are to be given their chance to form new clumps. This ought to be attended to every three years, where growing conditions are favorable. In replanting the divisions do not bury them deeply; the tops of the rhizomes ought to be barely covered with the soil. The feeding roots, of course, go deeper.

Gladioli should be nearly ready to send up their flower stalks by this time. This means that staking should soon be done if you want straight spikes and all-around good appearance, especially with the taller-growing kinds. Light individual stakes three feet long are the best; or, if a quantity of bulbs is being grown in rows, a line of green twine stretched between stakes on each side of the row will prevent the plants drooping.

The rock garden plants like conservation of moisture the same as any other flowers, but the very nature of their abode calls for special ways of meeting this want. One of the best consists of a light mulch of bluestone chips—the little fragments of broken rock with which paths are often surfaced. In two ways this will tend to check surface evaporation: first, by interposing an actual barrier between the earth particles and the air, and second, through the properties of the little stones themselves. Even small bits of rock can retain moisture on their unexposed surfaces for much longer than one would expect without making an actual examination.

FOURTH WEEK

JULY is likely to be a busy month in the vegetable garden, with succession plantings coming along, old ones passing, and more permanent crops nearing their time of maturity. Among the latter the Tomatoes, Muskmelons and Corn are particularly likely to need attention. For the first, be sure that the plants are staked or otherwise supported. In the case of the Melons, each fair-sized fruit ought to be raised off the ground by a bit of board so that it can ripen evenly. The Corn, of course, needs to have its unproductive suckers removed.

Early varieties of small fruit trees may need attention now, too, especially those dwarfs which bear full-sized Apples, Pears or Peaches on branches much smaller than those of standard trees. If the crop promises to be a heavy one it will be well to put some kind of support under those limbs which would otherwise be badly weighted down as the fruit nears maturity.

Turning to flowers again, your plantings of Narcissi may need thinning out if they have remained untouched for several years. Crowded masses of leaves and inferior blossoms indicate that the bulbs need more elbow-room. Dig them now, sort out the small bulbs from the large, and replant where they will not be hampered in their natural developement.

Dahlias, of course, will be needing disbudding. The first buds that appear ought to be nipped off. When they begin to come thick and fast, remove the two outer ones from each group of three, allowing the center one to develop. This will make for larger blooms and strengthen rather than weaken the whole plant.

OLD DOC LEMMON SAYS—"Mebbe it's because I kind o' understand how the medical perfession looks onto them things, havin' been a practicin' hoss doctor meself for fifty year an' more—anyway, I never could quite figger out why some o' the back-country folks ain't got much more use for an M. D. than they hev for potater bugs. Seems like they calc'late a doctor's all right for bringin' a baby into the world, but thet's about all.

"I'm thinkin' 'specially o' Ruel Gardiner an' the time he was hit by a fallin' block while he was helpin' fill Taylor's ice-house twenty year ago. 'Doctor, hell!' he says when they got him home an' onto the parlor sofy. 'Ain't one o' them saw-bones'll touch me if I know it! Jus' leave me be, I tell ye—I got a bottle o' woodchuck oil, ain't I?' Even now, crippled up an' in pain ever since thet January mornin', Ruel won't let on thet mebbe he should hev hed Doc Peavy look at him, anyway.

"An' Lem Baker's another. Sixty year old, he was, when he fell off'n his haymow an' broke his leg, but I'll be jigged if he didn't try to set the bone hisself with two sticks o' kindlin' an' a halter strap. The only way we got him fixed up right was to wait ontil he went loony from the pain an' fever, an' then tell Doc to work fast. Lem he ain't quit holdin' thet ag'in me, even today.

"No sir, I never could quite figger it out, bein' a sort o' medical man meself. Mebbe it's just because folks in the back country gits so used to doin' things on their own hook they don't balk at nothin'. Which the same ain't a bad policy, if ye season it with a leetle hoss-sense."

CELERY SOUP BLENDED BY CAMPBELL'S FRENCH CHEFS!

A soup of tonic goodness

CRISP, snow-white celery has its own peculiar, delicate flavor — its own wholesome, healthful vegetable goodness. It is a food justly famous for its deliciousness and its tonic qualities. Campbell's Celery Soup comes to your table blended by the sure hand of the skilled soup-chef — refreshing, nourishing, charming to the taste.

The celery is selected and prepared with all of Campbell's strict insistence on quality. Golden country butter and deft seasoning enrich the blend and perfect its flavor. A masterpiece!

The finish and perfection achieved in Campbell's Celery Soup only make the convenience of its service all the more welcome. It requires but the addition of an equal quantity of water and boiling for three minutes.

Cream of Celery Soup, unusually rich and inviting, is easily prepared by adding milk, cream or evaporated milk instead of water, according to the simple directions on the label. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on every label. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

"TABLE TALK" IS BRIGHTER
when you
VERNAX* your furniture

TABLES TALK—and so do other pieces of furniture! They tell tales of how well or how poorly they are cared for. And because many busy women think that only frequent, wearisome rubbing brings out the proper lustrous glow, they give up the attempt to keep their furniture in the best possible condition.

VERNAX solves the problem of *time* as well as of *finish*. It brings out the rich, glowing patina characteristic of well-kept furniture. But it also does this with a minimum of effort. A brisk rub with VERNAX . . . none of the old, tiresome hand-polishing . . . and the fine wood glows with lustrous beauty.

For 10¢ you can VERNAX* *your favorite piece*

Send the coupon below, with 10¢ to cover packing and mailing, for the liberal trial bottle. It contains enough of this rich, emulsified cream to VERNAX* your favorite table or chair—and to prove to you the superiority of VERNAX to any other treatment. Send the coupon today.

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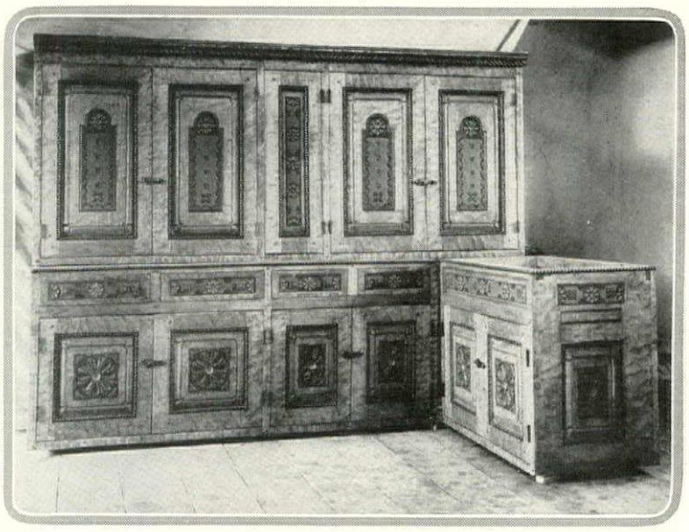

A trastero or dish cupboard and sink have been worked out in the Spanish Colonial style for the grill-room of E. W. Marland, Ponce City, Okla. J. Duncan Forsyth, architect

COLONIAL SPANISH FURNITURE

(*Continued from page 62*)

Thus their work has again the advantage of creative spontaneity, instead of being merely fac-simile reproductions of the old models; and it has also the value of which it is an integral part.

In this connection, the work of the painter William Penhallow Henderson, who has lived in Santa Fe for the past twelve years, is of noteworthy significance. Beginning, as it were, from the ground up—after he had built his own and several other adobe houses—he then turned his Mexican workmen, adobe-makers, masons and plasterers into wood-carvers and carpenters. After he had tried them out on the rough-hewn roof beams, corbels, hand-made doors and paneled bookcases of his own house, he set them to work on furniture, for which he supplied the designs as well as all the necessary instruction in joining and carving, thus initiating them into the mysteries of their own forgotten craft. (So far forgotten, indeed, that their own houses were furnished chiefly from mail-order catalogs.)

As a result of this beginning, Mr. Henderson's studio has had to be enlarged to include a work-shop and draughting room, the artist dividing his time between painting, architecture and furniture. His Mexican workmen, meanwhile, after several years' training, have now progressed to the point of interpreting dimensioned drawings, although for each new design the artist himself makes the first lay-out on the wood. And since (except for certain simple structural forms, like the low magazine tables or *banquitos*) no designs are duplicated; each piece turned out from his workshop is an original.

The wood used for Mr. Henderson's furniture is, as in the old pieces, native pine. The surface is adzed, stained and finally waxed, giving a delightfully plastic finish. Built without nails, firmly mortised and pegged, each piece is as durably strong in structure as it is in design.

The carving, usually in low relief, is left plain or colored, as the desire may be. In some instances a polychrome color effect has been achieved, highly original, but appropriate to the Indian country about Santa Fe.

As a source of design, Mr. Henderson has sometimes, as in this instance, improvised upon Indian symbolic motives; in other examples he uses the naïve incised patterns or simple gouge work typical of the early New Mexican models; in still others he adopts the more elaborate Spanish-type carving—in each case suiting the furniture design and decoration to the interior it is meant to furnish.

Naturally, modern interiors require more furniture than was ever dreamed of by the early Spanish settlers. More, that is, not in number but in kind; for an overcrowded room loses at once that ample feeling of floor and wall space which is inseparable from the true Spanish or New Mexican interior. But, given a certain amount of ingenuity and a basic understanding of design, it is evident, from the versatility of Mr. Henderson's work, that the artist of today can meet modern conditions of use or invention without any sacrifice of beauty or, when need be, of tradition. Office desks and typewriter stands, radio cabinets and spindled radiator covers, and the entire built-in furniture for a private grill-room, including a paneled, carved cabinet for the electric ice-box and a base for the tiled sink, are among the items Mr. Henderson is called upon to design and build. This last mentioned piece of work is, by the way, an excellent example of his skill—the color and design used throughout being in harmony with the Indian-red, ochre and blue tiled patterns of the wainscot and floor.

But, as the artist would tell you, it is not age, or the appearance of antiquity, that makes a thing beautiful, but proportion and design. According to him, if a thing isn't beautiful in the first place, it is never beautiful, no matter how much age may be added to it naturally or artificially. He also insists that quite as beautiful things can be made today, as can ever

(*Continued on page 106*)

The Spring
"since 1778"

WHY A WORLD-FAMOUS RESORT
The Greenbrier
of WHITE SULPHUR SPRINGS W.VA.
uses Cannon Towels

Tennis with the Casino as the background

AT WHITE SULPHUR SPRINGS, which is a year-round resort, world famous for its baths and waters, one recognizes leaders of society, the big men of business, notables from here and abroad. One sees the people who are photographed at the races at Saratoga; on Bailey's Beach at Newport, at Southampton and Bar Harbor. Catering to such a clientele, the Greenbrier is naturally noted for its quiet elegance and good living. And in this establishment, where every item is unquestionably correct, Cannon towels proudly take their place.

There are great, thick, white, soft Cannon towels in every bathroom in the Greenbrier. Always plenty of them, and they are always fresh. And why Cannon towels? Because Cannon towels are entirely pleasing both to the guests and to the management of this fine hotel. They suit the guests because they are delightful to see and a joy to use. They satisfy the management because they suit the guests and because in every other way they fulfill the practical requirements of business-like buying.

Cannon Marmoset turkish towel. Borders in pink, blue, gold, green, lavender. About $1.75.

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Cannon service is the rule in most of the famous hotels in America. Whenever you ask why, purchasing agents explain that Cannon towels in *actual use* prove most satisfactory. They look better, wash better, wear better and cost less, than other towels of comparative merit.

What is true of these housekeepers on a large scale, holds in the administration of a private home. Cannon towels are made in decorative modern designs, colorful* and charming. They are ideal for homes where towels see active and continuous service. And their prices are most reasonable. Cannon turkish and huck towels, bath mats, bath sheets and face cloths, priced from 25c to $3.50, in dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth St., New York City.

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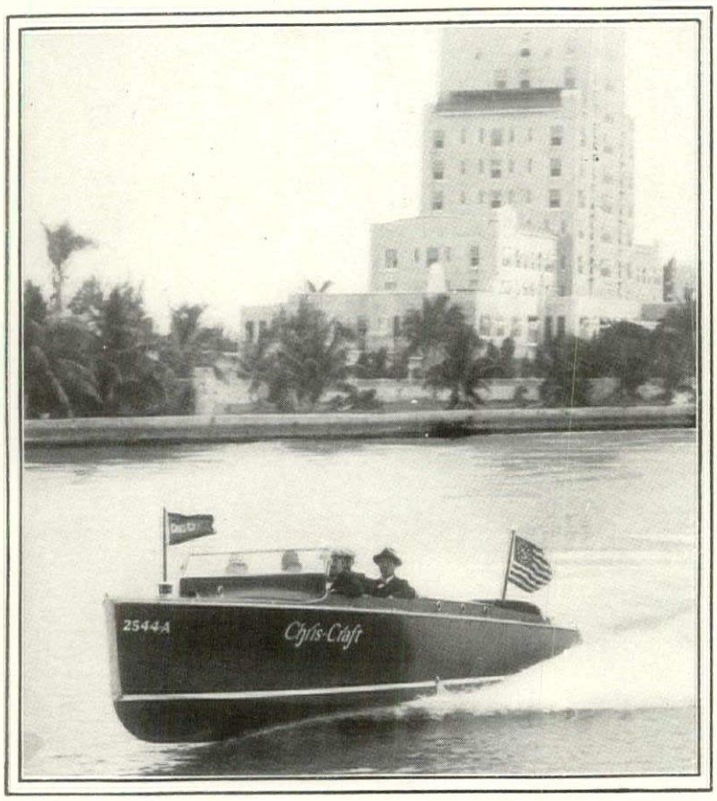

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THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY RUNABOUTS

First prize in a recent competition was awarded to the residence of Dr. Randolph West, shown above. The simple design permitted generous volume and the use of quality materials. James C. Mackenzie, Jr. architect

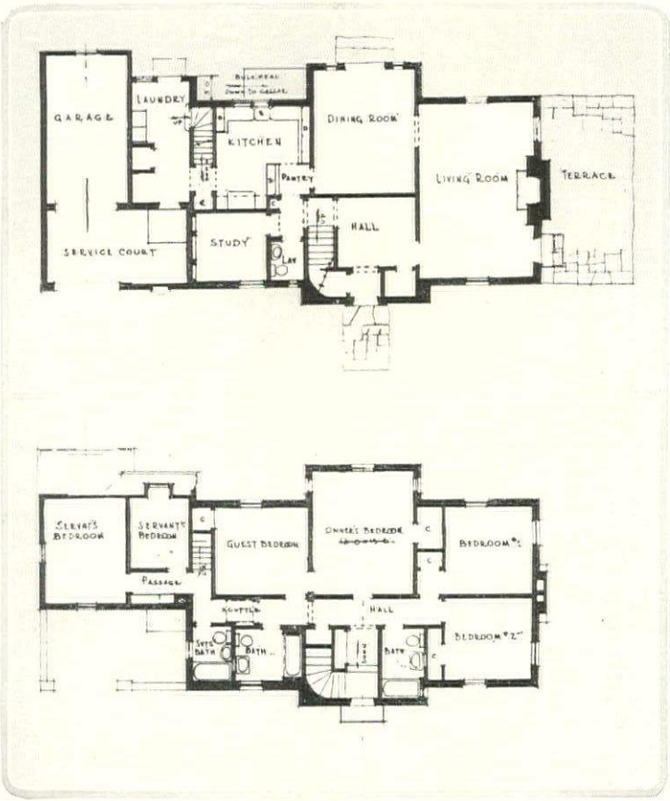
HOW MUCH HOUSE?

(*Continued from page 70*)

architect to prepare sketch plans for his new home. These matters can be all resolved into three basic problems. The first is the choice of an architectural style which is appropriate to the price range permissible for the new home. The second is the choice of the structural materials, construction methods and mechanical equipment appropriate to the various price ranges. The third is the selection of materials and interior finish which are appropriate to cubic foot costs that will provide the desired space without exceeding the budget limitations.

For this reason three reference pages will be presented, the first of which is on page 71 of this issue, devoted to these three major problems in controlling the cost of a new home. It should be clearly understood that a certain balance must be maintained in the influence which these three factors have upon the design of the structure. An architectural style which in itself tends towards high-class construction might be employed for the exterior, and yet the cost of the finished structure might be kept down by cheapening the construction throughout, and by the use of low cost interior finishes. Similarly, expensive mechanical equipment or expensive construction methods might

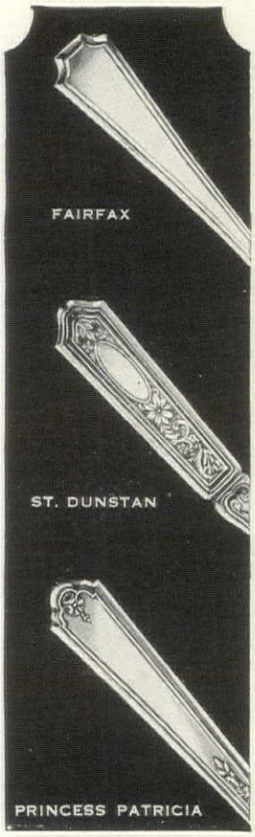
(*Continued on page 98*)



The floor plans of Mr. West's house show accommodations suitable for moderately extensive entertaining. The total volume contained in it is 44,000 cubic feet

C H A N T I L L Y

FOR YOU WHO ENJOY OLD WORLD CHARM



Twenty-three miles northeast of Paris is the Chateau of Chantilly, celebrated for years as a superb example of the art developed during the reign of Louis XV.

Chantilly, done in sterling by the Gorham Master Craftsmen, is of this same delightful period and finds its inspiration and name at this historic source. The keynote of its beauty is essentially simplicity. Graceful curves—charming outline, with just a touch of relieving decoration.

Chantilly will appeal especially to you who enjoy simplicity, who feel perhaps that the Colonial mood has gained too broad a following.

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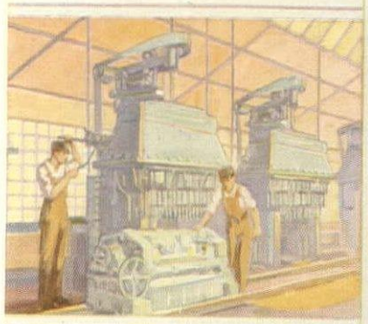
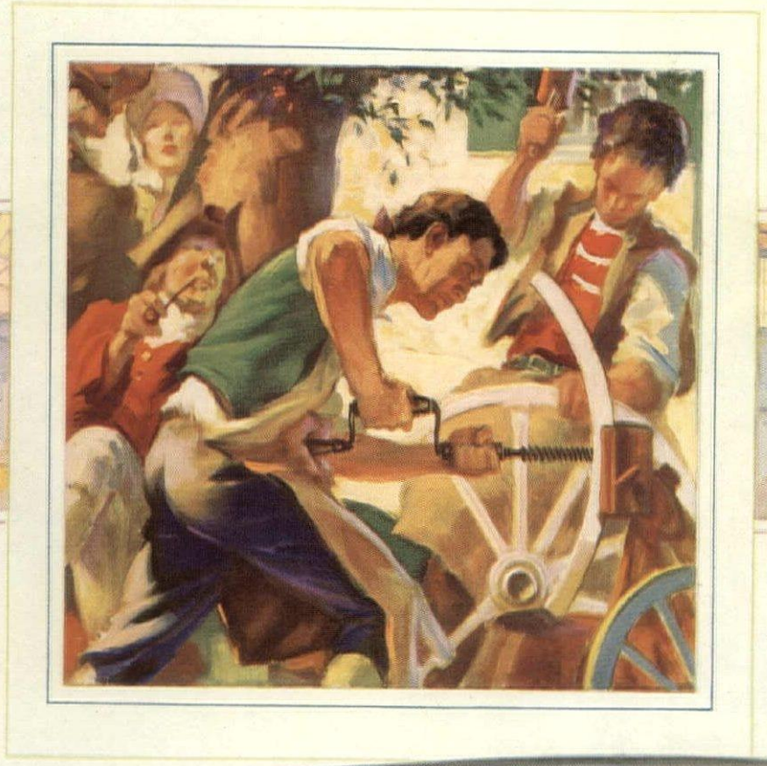
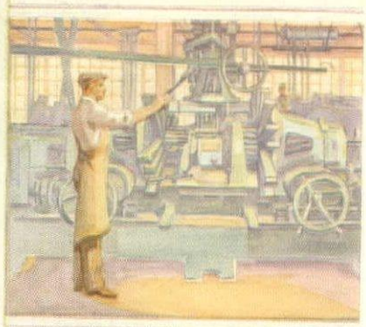
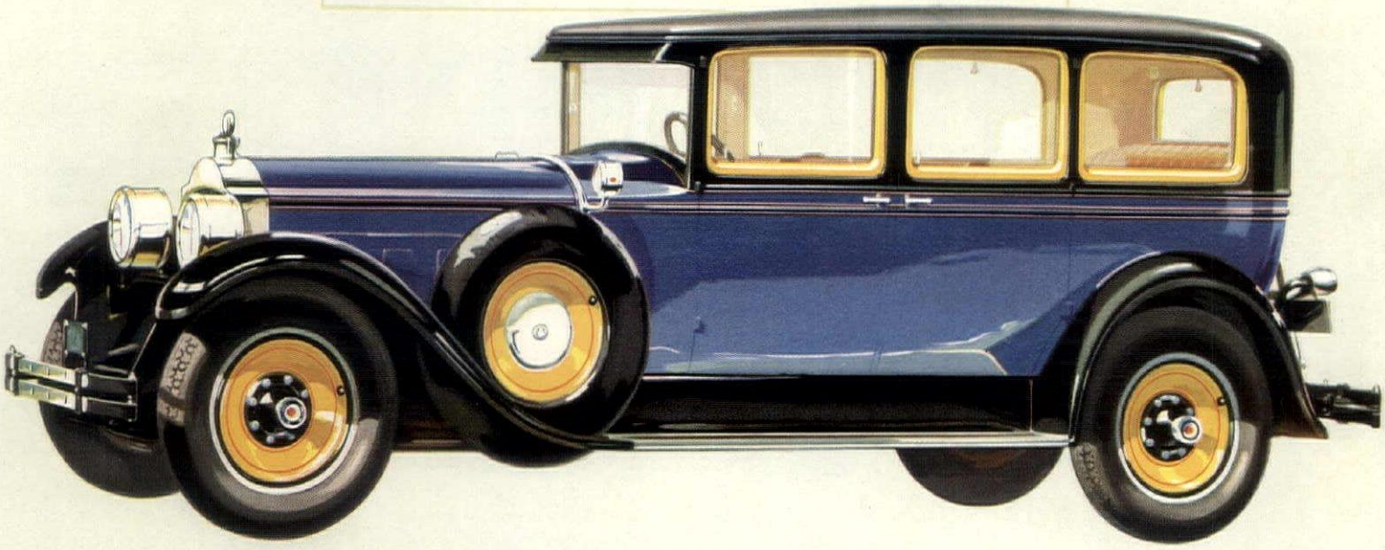


In Colonial days spoke holes in a felly were bored by the wheelwright one by one—a laborious, inexact process







BACK of Packard's acknowledged leadership in the fine car field lies the story of Packard's development of specialized machine tools. A long story of pioneering achievement—but one which tells of swift advances in manufacturing processes affecting every Packard part.

For example, when Packard cars first gained fame for quality nearly thirty years ago, each part was individually drilled with a single tool and many measurements—a method but little improved over those of our forefathers.

Today, in the modern Packard plant, multiple drill-presses pierce more than a score of holes in the three sides of transmission housings—in one operation. Each hole is accurately located; each is exact to the requirements of Packard's high precision standards. So, in the building of a Packard, even the drilling of holes has become an operation of rapid and scientific exactness.

It is precision manufacture which permits Packard to translate fine engineering and materials into superlative performance and long life.

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AT HENLEY . . . where social England flocks for the most fashionable regatta of the season. Among the spectators that line the banks of the Thames one can easily distinguish that ardent sportswoman Lady Nancy Doulton of Grosvenor Square. Her charming attire, her grace and the beauty of her complexion, are admired everywhere she goes. Nature smiled on Lady Nancy, they say . . . and then tradition told her of one delicate, fragrant soap, Yardley's Old English Lavender, that would cleanse, stimulate and preserve the beauty of her skin better than any other. For since 1770 English women (and, we have found, this is true of smart Parisian women, too) have entrusted their fair complexions to the purity of this famous British toilet soap. The lingering lavender fragrance of this fine soap Lady Nancy has also found in the other Yardley products. England's best, obtainable anywhere in America. "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; Lavender Perfume, $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Bath Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 15-19 Madison Square North, New York; also Toronto and Paris. *Out of deference to our clientele we have refrained from using actual names.*

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THE election is over, so far as radio is concerned. From Key West to Sitka, from San Diego to Eastport, from city districts and country districts, comes just one verdict: "The Atwater Kent A. C. set is away ahead."

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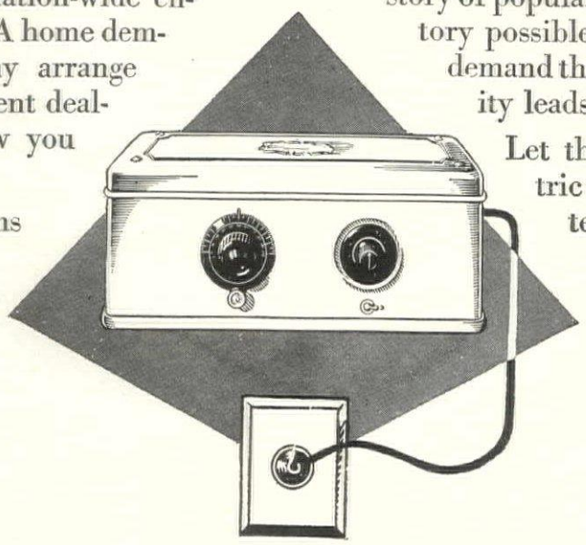
You will see what it means to have radio programs faithfully brought into your home by a receiver that needs no batteries. As you listen—as you turn the FULL-VISION Dial—as you find out how trouble-free a radio instrument can be in this year 1928—it will dawn upon you that you needn't pay more for fine radio reception.

"How," you will ask, "can the Atwater Kent A. C. electric set be sold at a price so unusually low?" That's a long story—a story of modern precision manufacturing in the world's largest and best equipped radio factory—a story of popularity which makes such a factory possible—the old, old story of the demand that always follows when quality leads the way.

Let the Atwater Kent A. C. electric set speak for itself. It will tell you—clearly, why it is America's favorite radio.



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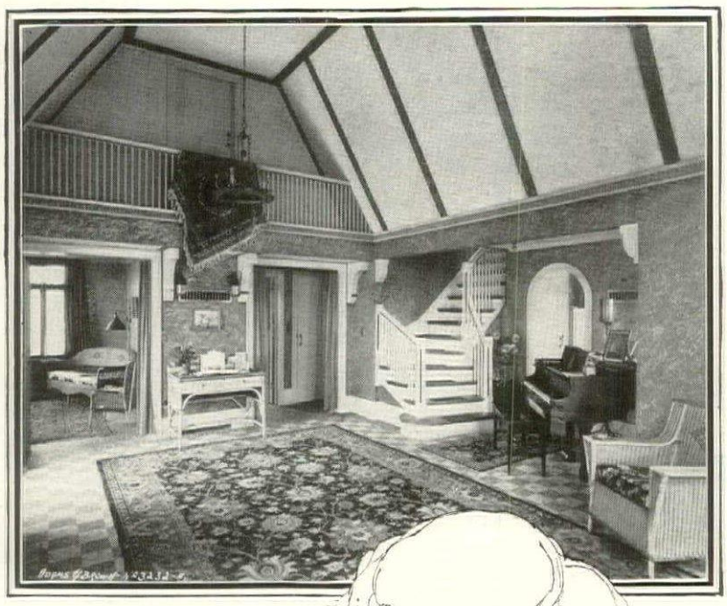
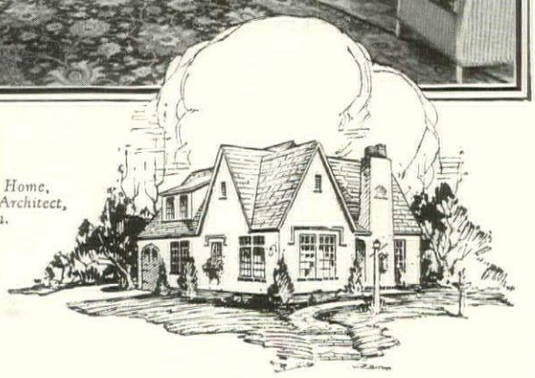


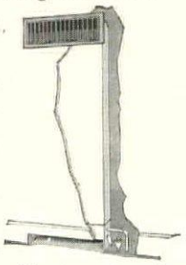


Asbury Gables Ideal Home, William F. B. Koelle, Architect, Philadelphia, Pa.

The present-day trend in interior decoration leaves no room for bulky radiators and permits no compromise with beauty through the intrusion of unsightly heating units.

Trane Concealed Heaters are accepted everywhere as "Successors to the Radiator" because they conform to this trend and at the same time actually improve heating comfort. This unique equipment, with the Trane Copper Heating Element, is completely hidden between the walls. Heat — instantly controlled — reaches the room through the inconspicuous damper grille. Nothing else is in sight.

Installing Trane Concealed Heaters instead of radiators involves no serious change in your building plans. Mail the coupon for free booklet containing the complete story.



Phantom view of the complete Trane Concealed Heater (between the walls).

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HOW MUCH HOUSE?

(*Continued from page 94*)

be employed in a house of simple architectural style and leave no margin for high quality interior finish or for special detailing of the exterior elevations. Hence, these reference pages must be considered collectively.

In order to indicate to what extent these three factors may influence the cost of a house in the $25,000 to $30,000 price range, let us analyze the plans and specifications of an actual house which cost $29,500 this year in a suburb of New York, and see how the architect has effected a balance between the various elements.

In plan, this house—which for obvious reasons is not illustrated or identified—contains a living room 19 x 24 feet, a dining room 15 x 19 feet, a center hall 10 x 20 feet, an office or library approximately 12 feet square, and a large kitchen with butler's pantry, refrigerator room and storage closets. There is a lavatory on the ground floor, and service stairs in addition to the main stairway. The second floor contains four master's bedrooms, ranging from 15 x 19 feet down to 10 x 12 feet, a servant's room, and three baths. The house follows the Southern Colonial style with a two story portico across the front, and is of frame construction with hand-rived shingles and a shingle roof. Its volume is just under 50,000 cubic feet.

In developing plans for this house, the architect's first consideration was the owner's space requirements and the nature of the site. The rooms provided in the plan were the minimum needed to meet the owner's demands and the room sizes were largely governed by the owner's desires. The volume of the resulting building clearly called for an architectural style which in itself could be developed without undue expense. The site, the neighboring houses and the owner's own choice of style fortunately permitted the adoption of Colonial precedent developed in frame construction.

If this house had been carried out in brick veneer for the main part of the building and in wood for the wing containing the dining room, kitchen and two bedrooms, it would have cost approximately $1500 more; if an English style exterior, employing brick, stucco and half-timber throughout, it would have been very easy to spend from $2000 to $5000 more—depending, of course, upon the individual design selected. In other words, the architect chose a style which permitted maximum volume with a complete and consistent development

(*Continued on page 108*)

THE COST OF YOUR HOME

(*Continued from page 71*)

cluding slate roof and patterned brickwork instead of stucco.

Mediterranean Styles. Similar to the preceding price range with limited amount of special detailing in stone or terra-cotta around doors and windows, greater use of ornamental iron work and special stucco plastering effects. Some tile work used for decorative detail.

OVER 80c PER CUBIC FOOT

Georgian. Similar to the preceding price range with more extensive paneling, specially carved and detailed woodwork in natural or painted finish; more elaborate detailing of walls.

Colonial Types. Faithful reproduction of original Colonial structures involving the use of hand-made hardware, solid timber construction, heavy exposed beams and wide plank floors and elaborate high quality interior finish.

English Types. Elizabethan houses developed with special attention to masonry walls including patterned effects in brickwork, carved and cut stone trim around doors and windows, elaborately developed chimneys, special metal casements and leaded glass; paneled rooms and ornamental plastered ceilings in important living spaces, ornamental stone fireplaces and occasionally stone trim for interior doorways on ground floor.

Cotswold Type. Cut stone exterior walls with carved stonework around doors and windows and on chimney tops, stone coping on parapeted end walls, heavy slate or stone roof, special windows and special oak doors with elaborate ironwork; interior specially detailed with heavy plank floors, stone fireplaces, paneled or plastered walls and occasionally ornamental plastered ceilings.

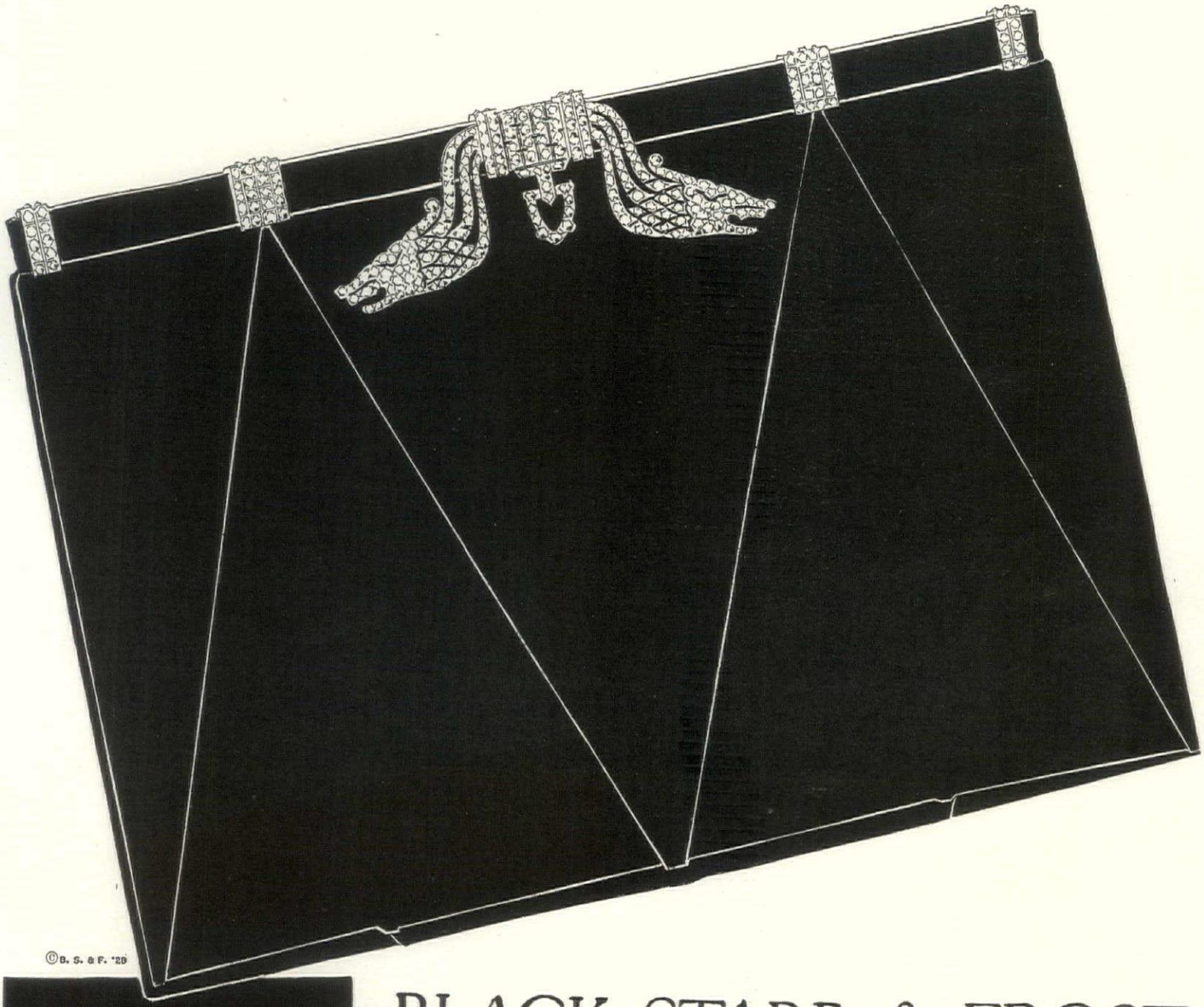
French Provincial Types. Similar to the preceding price range with more hand work and greater elaboration of details throughout, including more freedom in plan. Also includes structures requiring stone or brick walls with carved stonework of Classic detail; interiors elaborately decorated with plaster walls or a fine wood paneling.

Mediterranean Types. Similar to the preceding classification with greater use of special carved stone or terra-cotta ornamentation, free use of hand wrought iron work; vaulted and groined ceilings in galleries and major rooms; wood beamed ceilings with polychrome decorations; carved stone or terra-cotta fireplaces. Tile work extensively used in living rooms, loggias, etc.

IMPORTANT NOTE

In presenting the above data showing the influence of architectural styles on home building costs, it must be noted that the consistent development of the building is contemplated, using materials, construction methods and interior finish and decoration in keeping with the architectural style. These other matters are considered in reference pages to follow and a careful balance must be maintained in all details of the plans and specifications, to keep the cost within predetermined budget limitations.

Handbags . . . in a selection of individual creations that are very unusual. Many are of materials that are without duplicate. Rare leathers or antique Persian brocades of the XVIII Century.



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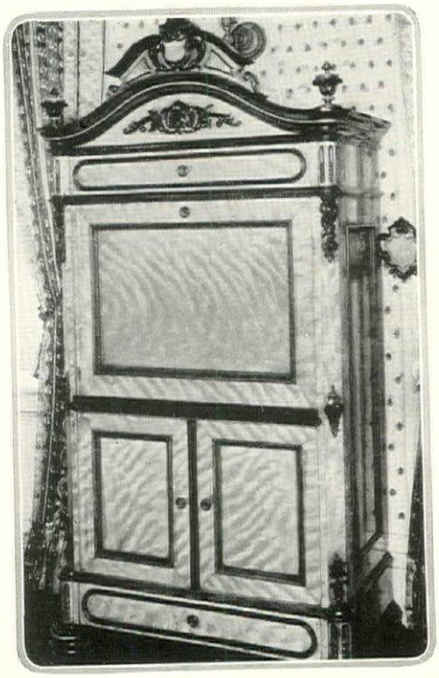


This satinwood desk trimmed with rosewood is part of a 19th Century lady's bedroom set. From the Roosevelt House, New York

VICTORIAN FURNITURE

(*Continued from page 87*)

tional scrolled crestings; openwork fret or scrolled supports for what-not, wall, or cabinet shelves; waved outlining on molded shelf edges. Enameling imitates black lacquer with painted designs of flowers and fruits, with classic scenery, etc., in gold, colors, and mother-of-pearl. Veneer in crotch-figured mahogany is suggestive of Empire work. Painting in delicate solid colors or wood graining and stenciling on cottage types, ornamented with applied carved walnut leaf and conventionalized floral ornaments and molding, or painted with floral and leaf motifs in natural colorings and gold. Mounts are commonly of brass, sometimes of *ormolu*, in ovals ornamented with human heads, and in fine twisted lines outlining veneered paneling, especially on ebonized wood ornamented with gold lines, and exotic wood inlays and veneers. Upholstery—figured damasks and brocades, plain or striped velvets, plain rep in silk or wool, black haircloth, flowered chintzes of Victorian type; tufting and puffing; cord, gimp, and fringe.

Top: Shaped, curved, or crested on chairs, sofas, beds, and bureaus; broken pediment with turned finials, or carved and sometimes draped urns in the Classic style on sets of furniture for parlor, library, or bedroom. Straight-edged in early Jacobean, or curved and carved cresting on chairs inspired by Flemish or English Restoration models. Rolled back, suggesting Directoire models.

Back: High, low, or medium; raked, often excessively, or nicely shaped in a sweeping reversed curve. Flat; curved around the seat, sometimes very far around it; rolled back at top. French styles common to many Sheraton and Hepplewhite models: oval backs plainly upholstered in striped, figured, or plain materials; or tufted in plain or figured fabrics, framed like a picture in moldings of good design, and joined to the seat by supports shaped in reversed curves. Side chairs with horizontal splats of fancy scrollwork; one or more well-shaped horizontal splats, often a single cross splat on a rosewood chair, the bowed back outlined with a beautifully shaped and carved molding. Typical Rococo backs have widely flaring tops with narrow waist lines as they join the seat. There are shield-backs and other forms. Low-backed types with a broad upholstered horizontal top rail, inspired by Jacobean or Italian models; high-backed types, carved, sometimes crested, from Flemish or early Colonial models.

Arm: Shaped in reversed curves, or straight. Supports—reversed curves, vase-shaped, spiral or other turning. Upholstered—overstuffed solidly to seat, plain or tufted, edged with cord; arm alone covered; or top only, padded, and edged with gimp.

Seat: Shaped, tapering toward back; circular; rectangular, with rounded edges. Upholstered, plain or tufted; overstuffed with tufting, puffed edge, cord; gimp and fringe on front and sides. Rush; cane; wood, on painted cottage furniture.

Leg: Curvilinear or straight. Louis XV cabriole type, or an original interpretation of it, in a sweeping curve continuing the long, characteristic sweep of the arm support. Turned in various patterns, often spirally. Straight legs of Louis XVI type elaborately designed. Front legs straight, and back legs flaring in Empire and other models. Table legs vary greatly, suggesting many earlier styles, the slender cabriole the most graceful. Round or oval topped tables have a center pedestal with four legs, and four bracket or column supports.

Foot: Plain, curved, scroll, turned, paw. Casters much used on front legs of chairs and sofas, or on all four legs, especially on tables and large pieces.

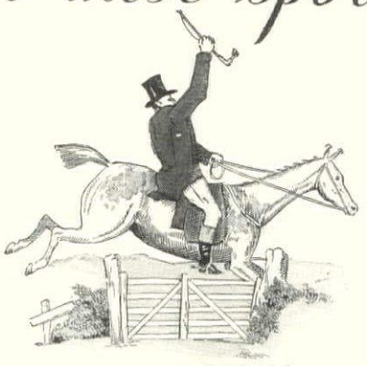
St. Andrews, *Blackheath, Leith, "royal and ancient golf clubs," are motifs of this quaint design. A Schumacher glazed chintz available in peach, blue or autumn*

Classic events of Links and Turf

pictured in these sporting prints

EPSOM DOWNS . . . where Derby prizes used to be "gold sovereigns" donated by the earl . . . Ancient Blackheath . . . royal St. Andrews . . . "Wee Leith" . . . where Paterson the cobbler once was partner to a king . . . Legends of Stuart and the Georges throng these royal courses. Fascinating old world stories living again in modern sporting prints.

Golf, racing, hunting, yachting are the themes of a series of chintzes planned by F. Schumacher & Company for clubs and country houses. These striking prints, which include the famous "Defending the Cup in 1886," are specially favored by sportswomen . . . sportsmen.



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These materials may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. They will obtain the samples that fit your particular needs.

An interesting booklet, *"Fabrics the Key to Successful Decoration,"* gives, briefly, the history of fabrics and their importance in decorative use. It will be sent to you, without charge, upon request.

Write to F. Schumacher & Co., Dept. E-7, 60 West 40th Street, New York—Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, Los Angeles, San Francisco, Detroit.

"View Halloo" *is a spirited hunting scene with scarlet-coated horsemen and hounds in full cry. A Schumacher glazed chintz in ground colors of sage, Hunter's green or brown (left)*

"The Derby Stakes," *a new glazed chintz by Schumacher, pictures the celebrated classic of 1820 when Thornton's "Sailor" won. The background colors are henna, brown or blue (right)*

F. SCHUMACHER & CO

GHOST OF A VICTORIAN HOUSE

(Continued from page 68)

of which we need not name, a friend inquired whether it was church, college or court-house; which we were unable to answer until we approached close enough to determine, by its drapery in the windows, that it was a dwelling-house. It was a Classic building and a fine specimen of architecture; but was it domestic architecture? Some one has very well said that the ancient practice should be treated as a servant, not as a master Without doubt the gentlemanly proprietor of the Classic house above spoken of would have scorned to receive from the painter's hand the picture of Apollo as his portrait, and yet he has permitted his architect to disguise, under the semblance of a heathen temple, the real character of his place of residence, although one is not more at variance with the true spirit of living art than the other."

All of this was published and written by one of the architects who, with his contemporaries, gave to the country the kind of dwellings we now look upon as fit only for ghosts. We shiver at them, and call them Mid-Victorian.

JUSTIFYING THE ARCHITECT

It has been the habit of critics to blame the American people for the awful houses erected at this time. They point to the gingerbread ornament and say that the architectural details show the decadent state of affairs in the nation. Yet, as the quotation above reveals, the architects of the prior day were idealistic enough in their aims and were using convincing arguments to favor their work. They were in revolt against the idealism of Greek-temple houses. They believed in turning to Nature for their inspiration. They cried out against false expression. Their reasoning sounded like that which we will find in any modern magazine in praise of the latest designs for homes.

Moreover, it is a mistaken idea that these Mid-Victorian houses are an American crime in the world of architecture. Actually, American architects were then doing just what they do today, getting their ideas from Europe. For their inspiration they studied books on domestic architecture published at the time in England and France. In these they found forms and ideas to copy or adapt. This, however, they carefully kept from the public, explaining that these creations were designed especially to express the new national spirit.

"Without condemning what has been done, and with great hopes for the future of rural building, we pass sentence on servile imitation as being unworthy of the genius and spirit of the American people . . . ." And all the time the architect who expressed this ponderous thought was copying his designs from books he had purchased in England and France.

The unfortunate part of the whole matter, however, is that while these ugly designs were built in America, they remained on paper abroad. We were building; in Europe they were fussing at it. We were blamed for the crime, because we executed it.

These houses seem to us most unattractive. Why they appear to be so ugly is not an easy question to answer, although critics of art have never hesitated to try. For example, they tell us that the designs are ugly because they are too complicated, too heavily ornamented. And it sounds reasonable. Take as an example the original house on page 68. It certainly seems cluttered with unnecessary gables, cross-timbers, finials, crestings, etc. Yet here is the description of it written at the time it was designed: "Simple, straightforward, and plain almost to a fault, this little cottage is the embodiment of the domestic accommodations usually required by the family of a mechanic."

This is evidence that they believed, as we do today, that simplicity is a desirable quality in architecture. Yet we can take one of their houses and cut off any number of excrescences without shedding a tear. Words are purely relative in their meaning when applied to architecture. One generation may say it designs in simplicity and truth—that it draws its inspiration from nature; another makes the same claim. But the results of their labors may be entirely different.

The majority of the late 19th Century residences have a sad, gloomy quality. The extreme overhang of the roofs at the eaves and at gable ends throws deep shadows over walls and through the windows. The open patterns of woodwork at the tops of the gables seem to close in mysterious pockets. Finials are of such complicated shapes that our imagination runs riot, seeing them as heads, bodies, legs and waving arms profiled darkly against the sky. The chimneys seem to be groups of goblins holding silent consultation. Windows are tall, narrow and austere, suggesting high and poorly lighted ceilings within.

MODERN DEMANDS

Today, we want cheerful homes. We want brightness and color. We do not want details which suggest hiding places for the spirits of melancholy nor do we care to see forms which will stir our imaginations to think of ghosts and evil spirits. We do not want deep shadows, but light and plenty of sunshine. We do not want high houses, with empty spaces under the rafters and attics filled with oppressive relics. When we undertake to modernize one of these old houses, the guiding principle in our work of renovation should be to bring in a spirit of gaiety and cheer, to supplant the old one of melancholy and gloom. Almost any of these homes of the 80's can be brought up to date by consistently planned alterations along these lines.

Let us take the example illustrated and note the changes made. First, the overhanging gable ends have been cut off, and the shadows chased away. Finials and cresting along the ridge have been removed so that we cannot imagine creatures sitting on the tops in the dim moonlight. The chimneys have been simplified to remove the resemblance at the top to heads grouped in mischievous conference. Overhanging eaves have been cut back and replaced by a simple cornice, in order

(Continued on page 106)

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Tomorrow's Story

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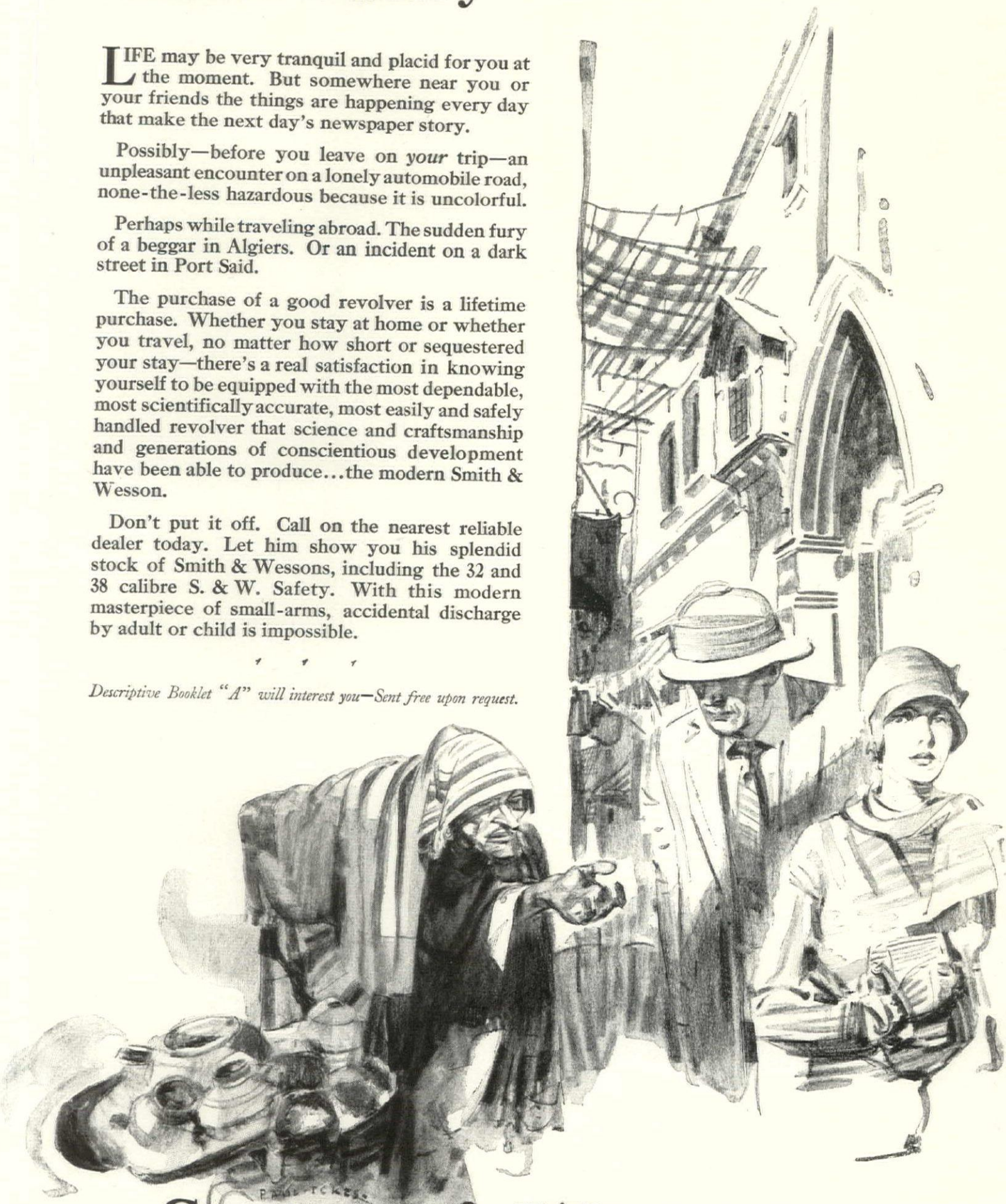

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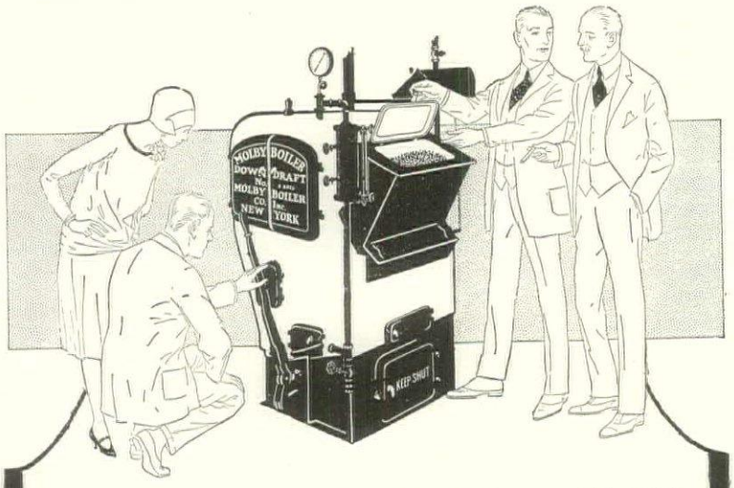

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Let the Molby Boiler heat your home. It burns No. 1 Buckwheat hard coal, selling $5.00 to $7.00 a ton less than the larger sizes of Anthracite.

The famous Molby down-draft and cross-draft design delivers maximum heat from every pound of coal.

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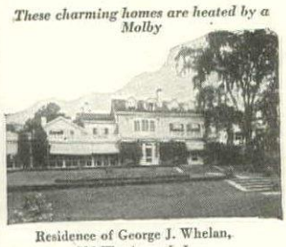

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21 sizes—for steam, vapor, hot water systems and for hot water supply.

Installed without disturbing your present radiators and piping system.

For economy—cleanliness—labor saving

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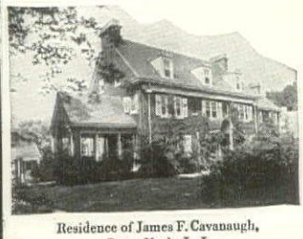
HEATING BOILER

Highest Medal Award of Merit — *Sesqui-Centennial, Philadelphia*

Apartment House Owners — The Molby Boiler will supply a constant flow of *hot* water with little labor—*economically.*



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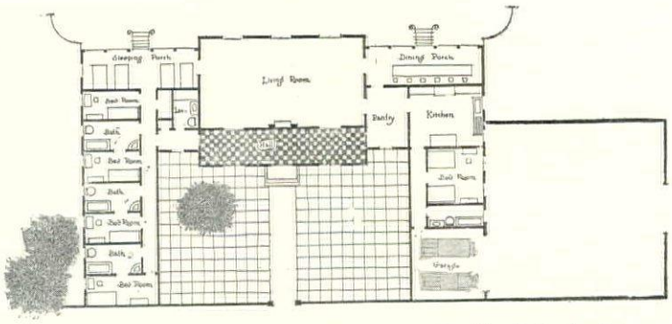


The floor plan of the cottage on page 53. All of the houses illustrating the article are shown by courtesy of the Architectural Clearing House, Inc. of which the author is president

THE SATURDAY NIGHT HOUSE

(*Continued from page 54*)

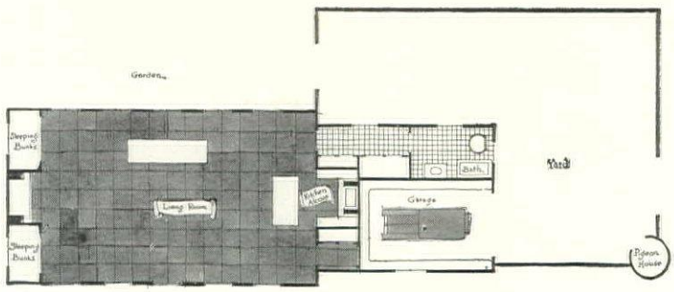
conceived to be so precious. The result, I think, is that these tiny houses are far smarter than the average house containing ten times the cubic space.

The first plan brings the cost of the Saturday Night House idea within the reach of almost everybody. It has no cellar. It contains only one real room. It plans for no servants, except a visiting gardener, taking for granted that one has placed it sufficiently near to a club or a hotel so that the midday meal will be taken there, leaving only breakfast and supper to be prepared in the house itself. It will achieve its loveliest effect if one can find a beautiful old *boiserie* (inexpensively?) with which to panel the inside—dark wood, much polished. The floor will be of flags or red tiles, polished again. Copper pots and pans—or those of brilliant enamel, red, yellow or green—delft tiles at the kitchen and around the stove and the sink, the rag or straw rugs, the fireplace never without its glowing logs, the peasant china, the pots of flowers on the windowsills give it color, quaintness, charm—the air of those low-ceilinged Breton houses where the whole life of the family has a common center in a single room.

In this case, the chief innovation is the sleeping accommodations—berths! In these, there are windows opening outward and shutters to divide the sleepers from the living room. Impossible for super-civilized people? But why? If one can spend a night in a Pullman car with no sense of shock to manners or morals, even when separated from utter strangers by mere curtains, why couldn't one be quite comfortable in such a Saturday Night House with one's own family? It's all in the point of view, and yours, perhaps, would have nothing more than a stimulating jolt at being required to alter itself to such conditions. When the coffee began to boil and the toast to brown, the children would climb out of their berths, close the shutters neatly and come to breakfast with far more gayety than when the formality of life in town dictated all sorts of intervening ceremonies. One could never have guests, of course, unless one knew them very well indeed. Yet mightn't even this be a blessing very thinly disguised to many a family that scarcely ever finds itself alone?

But perhaps, dear and slightly more formal reader, you can't imagine yourself being happy in so frankly intimate a place, nor can you picture yourself as doing without either servants or guests. If so, then pass by this first and most primitive one-roomed Saturday Night House in favor of the Bermuda cottage with its four double masters' rooms, its two servants' rooms and its three baths. You are asked to see in your mind's eye a local couple—a woman who can do simple cooking over week-ends and be laundress through the week, and a handyman who is also a gardener of sorts. These are to keep your few possessions speckless, attend to your breakfast and supper, and ensure the fact that you yourself will be free from care under the white roof of your gay little house with its patio, its flowers, its lovely big living room with the inverted tray ceiling and the fireplace that never goes out. Since the place you have chosen is so much less informal than the one-roomed affair, you can have English or American furniture of the more robust 18th Century type, with hangings, rugs and accessories to correspond. You need not feel that you are embarking on a desperate adventure in simplification,

(*Continued on page 106*)



Simplest of the three is the plan of the thatch-roof cottage on page 55. Here are shown the one large room and the garage, bath and little kitchen niche off one end opposite the fireplace

71505
ORANGE

71503
BLUE

71501
GREEN

71504 BLACK

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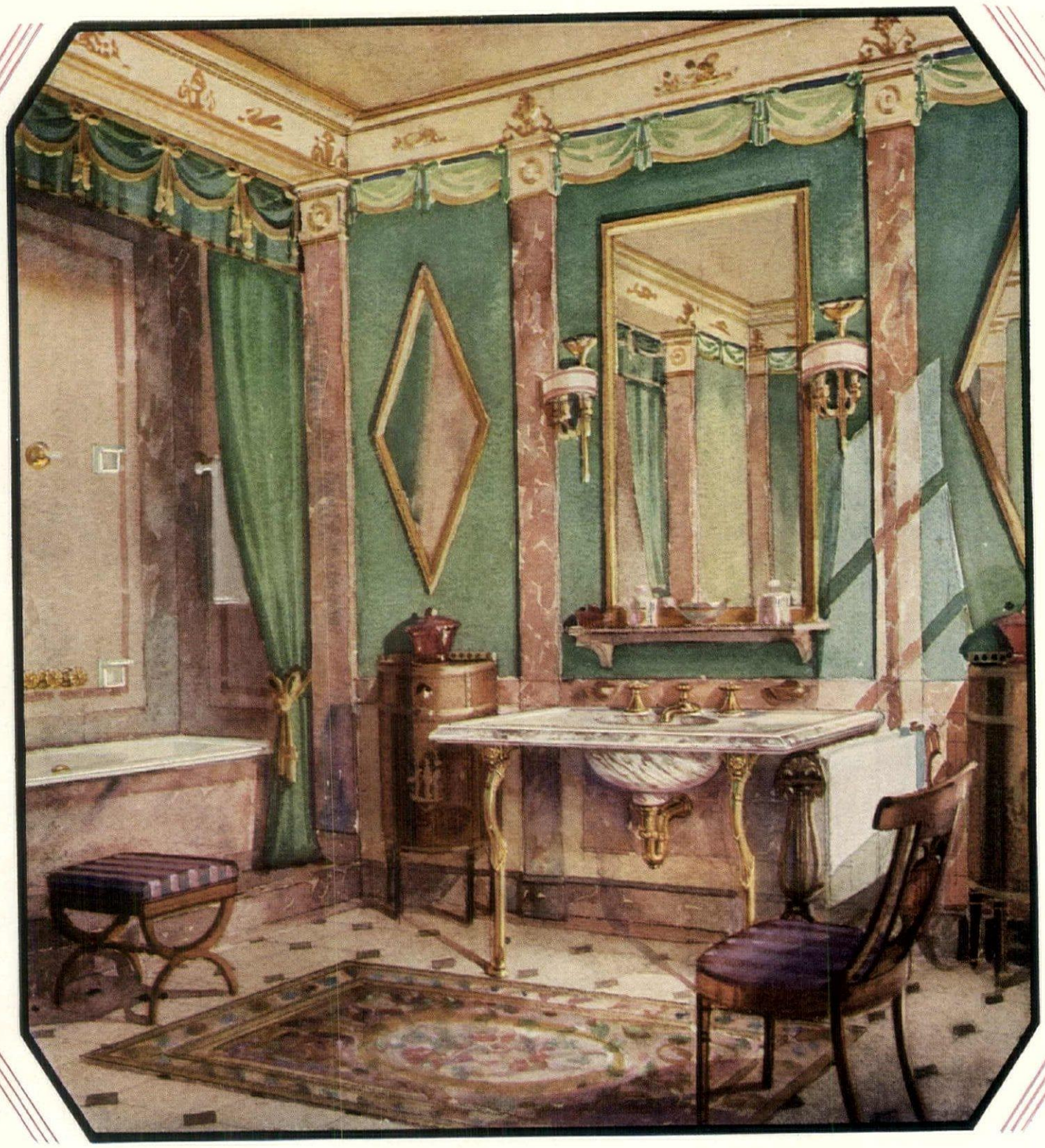

SOMETHING of the bright, brave spirit of Madame Recamier has been infused in this splendid Directoire bathroom, named for her. Matching the fleur de peche marble of the *Neumar* lavatory and of the front and recess of the *Tarnia* bath, the pilasters are cleverly marbleized in paint. Even the drapery indicated under the frieze is merely skillful brush-work. Many other inspiring suggestions, you will find in *New Ideas for Bathrooms.* Beautifully printed and full of illustrations, this compact book contains miniature blue prints of floor plans, color schemes, fixture placement, details of decoration, and vital plumbing information. It is sent gladly on request. . . . Consult a responsible plumbing contractor and learn how moderate is the price of a complete Crane installation.

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The WHITE HOUSE Line
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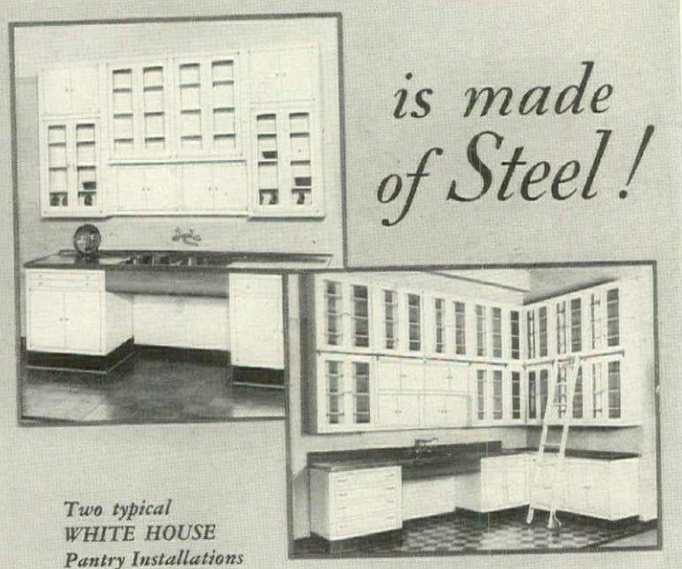

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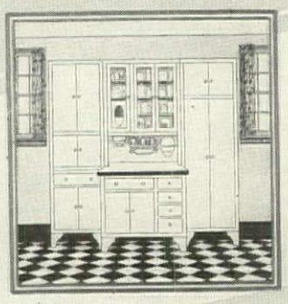
Everything is furnished complete, ready for use—no extra hardware, glazing or painting necessary. Send in your plans for sketch and estimate. Write for gray catalog.



You can also have WHITE HOUSE kitchen dressers, side units, broom closets, sink units, and storage closets. Carried in stock. Send for green booklet.

JANES & KIRTLAND, INC.
Established 1840
101 Park Avenue Dept. A New York City

THE SATURDAY NIGHT HOUSE

(*Continued from page* 104)

even though you leave behind you most of the excess baggage of your complex town existence. You can even add a greenhouse, a laundry—almost anything you like—for your ground plan is nothing if not elastic. It is taken for granted that you have an oil-burning furnace, so that the house will be usable as late in the season as you wish.

The third house is by far the most sophisticated—as it is, lamentably, the most expensive to build. But it would be so amusing to do that I shall never rest until I have it myself. That cool white façade with sky blue niches, so correct, so perfectly proportioned in its every detail—that beautiful big living room, fourteen feet high: Can't you just see it—with 1830 woodwork throughout, tall mahogany doors with silver knobs, a black marble mantel for the fireplace, Empire or Directoire furniture, glazed English chintz for the windows, English chintz again for the slip cover of the Lawson sofa—and when I say slip cover, I mean just that—none of your skin-tight sausage-casing effects, but one with the fine, careless air that they have in England where a slip cover slips if it wants to, and no one reproves it for doing so . . . A house to be gay in, civilized but informal with imagination in every foot of it, and plenty of room for humor in those absurd but thoroughly satisfactory little staterooms where my family and I will distribute ourselves to sleep. I mean to do them in white or light colors, though whether they will turn out to be English-chintzed or daringly modern remains for the mood of the moment to decide. There is a close affiliation between the 1830 period and the so-called modern, so I don't believe my Charleston cast iron grilles are going to object to angles and squares any more than I do myself.

This last house, of course, calls for something more ambitious in the way of servants than the Bermuda cottage can do with. At best, one would think of a neat English couple—the man a butler-chauffeur, his wife a competent cook.

One might spend as much money as one happened to have. But the staterooms should remain staterooms, for in them and in the big informal living room centers the whole idea of the place—never to be taken seriously or one would find oneself with the regulation country house on one's hands, and life would be just what it has always been, without the fillip of the unexpected.

COLONIAL SPANISH FURNITURE

(*Continued from page* 92)

be assembled by the inveterate collector. And it is doubtless this belief, coupled with an inherent sense of form and design, that gives beauty and vitality to his work.

The difference between hand-made and factory-built furniture, however fine the latter may be, is a difference in texture and quality; and this texture is the result of the infinite variations of human touch and vision, without which man himself would be but a lifeless machine. The work that Mr. Henderson is doing with his handful of Mexican workmen in Santa Fe is therefore important, not only as art but, one might say, as life. And this feeling, as of a living form, is somehow conveyed through the intimate surfaces of his furniture.

GHOST OF A VICTORIAN HOUSE

(*Continued from page* 102)

to let more light fall on the walls and through the windows.

The single gable over the porch, covering the two windows which should not have been grouped together, because one is in the hall and the other in the bedroom has been replaced by two small dormer windows. These windows let in the light more freely, and, as they are placed near the center of the walls of the rooms, spread a glow into all the corners.

The bay windows have been opened up with more glass. Indeed, they have been filled with casement windows with transoms above to give the maximum of light and cheerfulness inside.

Shutters have been added to the windows, so that they may be painted sea-green or pale-blue, for we need color to contrast with the white walls since they have been covered over with stucco to hide the strange patterns around the windows, the lines of the clapboards and the vertical lines of the corner boards.

The whole house has been made to snuggle down to the ground in a more inviting manner by grading the lawn up until the first floor is only a few steps above it. The roof of the porch has been reconstructed to carry down the line of the main roof on the right hand wing. The disturbing chimney, poking itself out of the kitchen wing, has been removed, to carry the lines of the house down gently at the rear. It was useless, of course, as gas stoves have supplanted coal ranges.

Step by step, in this manner, these changes have taken away the gloomy atmosphere of the house. Instead of seeming to be the home of the dead, it now appears to shelter the living. By changing its character, one can take any Mid-Victorian house of moderate size and salvage the excellent body which is below its cloak of sadness.

A BLUE BOOK *of* ELECTROL OWNERS

would read like a Social Register of America!

Names you know well make up the roster of those who have chosen Electrol oil heat for their homes...Literally, a cross-section of social America.... People who judge things at their true value; who are experts in *excellence.*

Men of prominence...Heads of great business enterprises... Engineers of national and international reputation ...Leaders of the financial world... Men well known in the circles of law, politics and medicine.

They have selected the Electrol for their homes because of its All-Electric and Entirely Automatic operation. Because of its quietness, simplicity and economy. Its comforts and conveniences. Because of its advanced engineering which provides dependable *automatic* heat with never the need to turn a hand. And because of *The Master Control* which stands watch over every phase of the burner's operation like a living sentinel always at your furnace door.

Wherever Electrol is sold, you will find a complete oil heating service backed by a sound, large and growing manufacturing organization.

No home is too large for Electrol to heat —none is too small. Can be purchased on an attractive budget payment plan if desired.

Write today for a copy of "The Master Furnace Man", an enlightening booklet which contains full details of Electrol and comments of owners.

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LISTED AS STANDARD BY THE UNDERWRITERS' LABORATORIES, AND BEARS THEIR LABEL.

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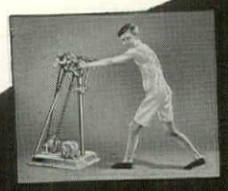

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DIETING or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder enables you to keep gloriously healthy—pleasingly slender—*without any effort on your part!* The Health Builder gives a combined massage—vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

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Dorothy Knapp, star of Earl Carroll's "Vanities," and proclaimed the "most beautiful girl in the world," uses the Health Builder daily. She says, "I unhesitatingly recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure."

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Please send me FREE Book "Health & Beauty"—Today.
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Keeps You Fit

HOW MUCH HOUSE?

(*Continued from page 98*)

of architectural detail within the price range.

Considering this house with respect to its construction materials an indication has already been given as to the reason for the choice of wood framing and a wood exterior as compared with the masonry construction. The quality of the framing, however, also was considered and only the best was employed. All of the main posts, beams and girders were of heavy material, solidly joined and braced to provide rigid construction of lasting quality. A cheaper framing could have been employed but it would have endangered the permanency of the house, inviting serious injury to the plaster work through warping, twisting and shrinkage. Fireproof construction, however, which would have cost more, was impossible within the price limitations. For not over $500 more the ground floor might have been constructed with steel joists and a concrete slab to minimize the fire hazard which is the greatest over the basement in any house. Lacking the funds for this feature, the architect specified masonry fire stops in all the walls, metal lath and plaster ceilings over the boiler, and the highest quality electrical system.

INTERIOR FINISH

The interior finish involved specially detailed woodwork in the living room, dining room, front hall and office and the use of stock woodwork throughout the second floor and in the service portions. The living room contains two built-in recessed seats on either side of the fireplace with concealed radiators beneath. The office or library contains built-in bookcases covering two walls, a large window seat concealing a radiator occupying the center of another wall and specially designed covers under two recessed windows framing the fireplace. In the dining room there is a built-in china closet of special design and another window seat under which the radiator is concealed. The three fireplaces all have specially designed mantels of simple Colonial pattern with a limited amount of carved detail for those in the living room and dining room. The walls throughout were plastered and papered.

Probably $1500 could have been saved by using stock woodwork and trim in place of the specially detailed features above described. On the other hand, it would have been equally easy to spend several thousand dollars more by greater elaboration in the woodwork and by the use of a small amount of paneling in any of the main living rooms. The bathrooms which have tile wainscots and tile floors offered another opportunity for either economy or increased expenditures, for very simple details were employed to keep the house within its budget while providing a measure of quality in these appointments. The use of tiling to the ceiling throughout all baths, or the use of tiles of special color laid in patterns, could have added $1500 to $2000 to the cost of the structure; or approximately $500 could have been saved by omitting the preset tile wainscots and substituting an imitation tile finish. The medicine closets in the bathrooms actually cost less than $150 installed. The architect could have readily spent three times that amount for this one item alone.

An examination of the equipment features of this house shows an equal number of opportunities for greatly increasing its cost or for achieving certain economies through the adoption of less expensive systems and fixtures. The electrical work involved separate power and lighting conduits. This was necessary because the owner contemplated the use of electrical refrigerators and an oil burner, and desired power outlets for an auxiliary heater in the bathroom and for vacuum cleaning and ventilating fans. This feature if omitted would have saved about $150 but would have increased the operating cost through higher charges for current used for power purposes. The meter board and panel board were of the exposed type placed in the basement. A modern feature of greater convenience and quality would have called for a panel board mounted in a metal cabinet on the main floor with a "dead front". This would have permitted the control of all power and service lines without going to the basement and would have incorporated more expensive switches which could be operated without any danger of accidental shock. This element of luxury was dispensed with to save from $100 to $150.

The plumbing, of course, involved brass pipe throughout. Only a small saving would have been effected if iron pipe had been substituted. The fixtures were of first quality, but of stock design. The use of special fixtures, including marble topped lavatories, built-in tubs with tile facings, glass doors for the shower enclosure, and similar luxuries could have absorbed from $1000 to $1500 more than the fixtures selected.

HEATING SYSTEM

The heating system was of the hot water type, probably the most expensive that could have been installed. Complete temperature control equipment was included with the best grade boiler, valves and fittings. All pipe was thoroughly insulated. Changing this system to single pipe steam would in this case have saved about $800, an economy which the owners did not desire due to their preference for the advantages of hot water heating.

We could continue in this manner discussing the individual details of this house, pointing out where economies were secured or where luxuries were introduced. The principal point of such a discussion has already been sufficiently developed; namely, that the architectural style, the type and materials of construction, and the quality of the mechanical equipment all definitely contribute toward fixing the final cost of the dwelling.

Wasted heat....

with a firecracker—it's sport
with a heating boiler—it's tragedy

—and expensive—and common. Any boiler without enough fire surface wastes heat up the chimney. That is the real cause of excessive fuel bills. That is why so many homes are so hard to heat on extremely cold days. That is why so many homes are so slow to heat on winter mornings. That is why so many boilers require refueling during the course of the day.

A boiler is a means for absorbing heat from the products of combustion, whether it be coal or oil, and delivering the heat into the rooms of your house where you can enjoy it. If it is to accomplish this satisfactorily, and at low cost, it must have plenty of fire surface, properly rated. Otherwise, it wastes heat up the chimney.

Our two books explain why this is so, and point out the way in which you can cut down your cost of heating and at the same time enjoy greater comfort. The titles of these two books are, "Guaranteed Heating Satisfaction at Minimum Cost," and "Does it Pay to Install an Oil Burner?" With no obligation on your part, we will be glad to mail you a copy of each of these books without charge. Simply use the coupon below. The H. B. Smith Company, Department K-17, Westfield, Massachusetts.

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Hardware in the AMERICAN Manner

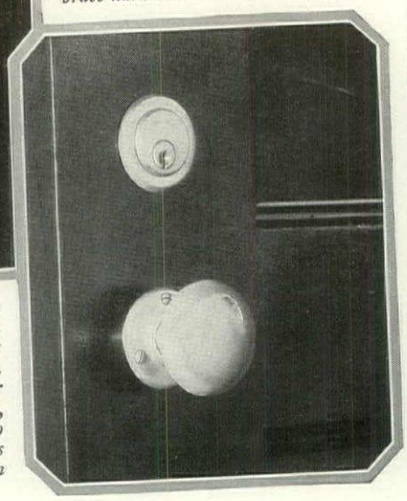
Sargent Hardware of solid brass and bronze is correct for doorways like those in the Metropolitan's exhibition of Early American exteriors

SCREAMING from above the pediment of the Bristol House, of New Haven, Connecticut, the spread-eagle stands, typical of the early eighteen-hundreds. Typical, too, is the doorway and porch, with a design worked out in purely wooden quality . . . and with the small round knobs and plain keyplates.

In the Colonial doorways of the Metropolitan, there is much of interest to those who build in the American manner. It is pleasant to note that solid, gleaming brass or bronze hardware correct for such homes is made today by Sargent. This hardware is made from authentic Colonial designs. Entrance handles, doorknockers, doorknobs and keyplates for interior and exterior use. All precisely and faithfully made to last for generations of users.

Write for our helpful booklet of Sargent designs, "Hardware for Utility and Ornamentation." A request will bring it free. Select Sargent pieces with your architect. Sargent & Company, 31 Water Street, New Haven, Conn.

This doorway and porch is from the Bristol House, New Haven, Connecticut, built in 1803-04. David Hoadley, architect. In setting up the twelve doorways in the exhibition, in which this appeared, the Metropolitan Museum equipped ten of them with original brass hardware correct for their period



This eagle doorknocker is similar to those prized in the early 19th century. There are other doorknockers in the Sargent line. This is listed as No. 16. Here is a plain brass knob, suitable for your Colonial home. Knob No. 1845, Cylinder Rosette No. 1. Sargent also makes entrance handles of various authentic designs, connecting with firm cylinder locks.

SARGENT
LOCKS AND HARDWARE

Harry G. Healy

The delicate, long-stemmed, lilac vases of the Autumn Crocus are always a delightful surprise when they appear in October. Early July is the best planting time

BULBS AND OTHER GEMS

(*Continued from page* 75)

they do it may be several years before they are able to blossom normally again. Certain bulbs should be ordered immediately and got into the ground as expeditiously as possible. If dealers here are unable to supply them at this early date, send to Holland or England for them, but by some means get them into the ground early. If new catalogs are not yet at hand, make up your orders from those of last year.

Autumn Crocuses should be in the ground as early in July as possible. September and October will do quite well for the spring-flowering species and varieties.

Colchicums should go in during August, at the latest, and then we may enjoy the lovely blossoms this autumn. Snowdrops should be planted in August, and, if for any reason you have clumps of Snowdrops that you must move, this is the time to do it.

I have spoken of losses of Winter Aconites due to late planting and this also applies to the Spring Snowflake, *Leucojum vernum*. Procure them in August, if possible, and plant at once. Erythroniums should not be out of the ground longer than is absolutely necessary. All the Narcissus tribe should be in the ground by September for the best results, but the *poeticus* varieties are especially keen on getting to bed early. The little Hoop-petticoat (*N. bulbocodium*), that wants to make a fall growth, should be got in early, and the lovely *triandrus* suffers extremely when kept long out of the ground. *Lilium candidum* should be planted in August. The development of the fine tuft of green leaves which it makes in the autumn is important to the health of the bulb.

If you are considering planting any of these bulbs this autumn, make a separate list of them and send it off at once with the request that they be sent immediately. A later date will do for the Scillas, Muscaris, Spring Crocuses and Tulips that you may be intending to plant. Tulips are best planted late—even as late as November.

IRIS GRACILIPES—This charming little Iris of Japan has of late become very scarce in this country, if it can be said ever to have been very plentiful. At any rate it behooves those so lucky as to gain possession of it to grow it with care and to take heed of its necessities, for it is not a plant to

(*Continued on page* 114)

Iris gracilipes well repays the little extra care that it requires. Its flowers are soft lavender, set delicately among the leaves. It grows eight or ten inches tall

Send for Your Copy NOW ~ 25¢ Post Paid

NO! *Mr. Home Builder Number 1 Grade Lumber is* NOT *the best grade Lumber....*

FINISHING LUMBER

"A" and "B&Better" (which combines "B" with "A") are the highest grades of *Arkansas Soft Pine.* They are the grades you should designate for a clear, fine quality of interior woodwork and best grades of flooring in Edge Grain (quarter sawn) or Flat. They are the correct grades for exterior finishing such as window casings, lap siding, clapboards, cornices, etc.—items which comprise the exposed surfaces. " " "B" and "C" grades are used for the same purposes. They contain minor defects such as small sound knots, pin worm holes, slight surface abrasions, etc. These defects often may be removed by cutting to meet measurements during installation, or they are hidden by paint. They do not detract from strength or usefulness, but are sufficient to classify the grade as slightly below strictly clear.

for example
"A" GRADE
"B&BTR." GRADE
"B" GRADE
"C" GRADE
These are all of higher grade than "No. 1" which is actually a common grade.

FRAMING LUMBER

"No. 1 Common" is a sound grade of common lumber. It is the best quality suitable for framing, scantling, joists, boards, ship-lap, sheathing, fencing, shelving, false flooring, etc. It contains some knots and admits slight splits, shakes, barky edges, etc, but incurs no waste. "Nos. 2 and 3" Grades are respectively lower in quality and higher in number of defects permissible. These grades are economically practical and properly used for framing, roof sheathing, steps, false floors, etc, and are widely employed.

This explanation is published, that you may invest your building or remodelling dollar with a better understanding of what you require, what you should expect and what you are entitled to according to specifications designed to give you the right quality for each use.

WRITE FOR THESE BOOKS—Complete grading rules will be sent you free on request—also literature on finishing and painting. If you are planning to build or remodel, send for a copy of our splendid plan book which shows 25 prize winning home designs. Just enclose 25c with the convenient coupon below and the book will be sent postpaid.

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ARKANSAS SOFT PINE BUREAU
758 Boyle Building, Little Rock, Arkansas

Enclosed find 25 cents (Coin or Stamps) for a copy of your plan book "Houses of Wood for Lovers of Homes."

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FREE! ☐ Grading Rules ☐ Painting and Finishing Book

Arkansas Soft Pine is trade-marked, grade-marked and sold by dealers east of the Rockies.

A B & BTR

GRADE MARK

This Grademark Protects You. It Plainly Identifies the Correct Grade on Each Piece and Prevents Substitution of Inferior Lumber.

MAIL THIS NOW

Window hardware which safeguards your household

To have Win-Dor Hardware on your casements is to have much more than the last word in convenience.

The exclusive positive-automatic locking of Win-Dor equipment means assured safety against accidents. Should a venturesome child lean or push against the sash, it cannot swing out suddenly.

With Win-Dor Series 25 Operators casements may be adjusted for ample ventilation yet so secured that children can neither fall out nor change the opening.

Of course, you know that Win-Dor 25 Operators work through inside screens. Win-Dor Series 61 Stays do not, but they do have the automatic locking feature.

For these and many other advantages, leading steel casement manufacturers are now featuring Win-Dor hardware.

To be sure of obtaining its exclusive features, specify it to your window or hardware dealer. Complete literature gladly sent on request.

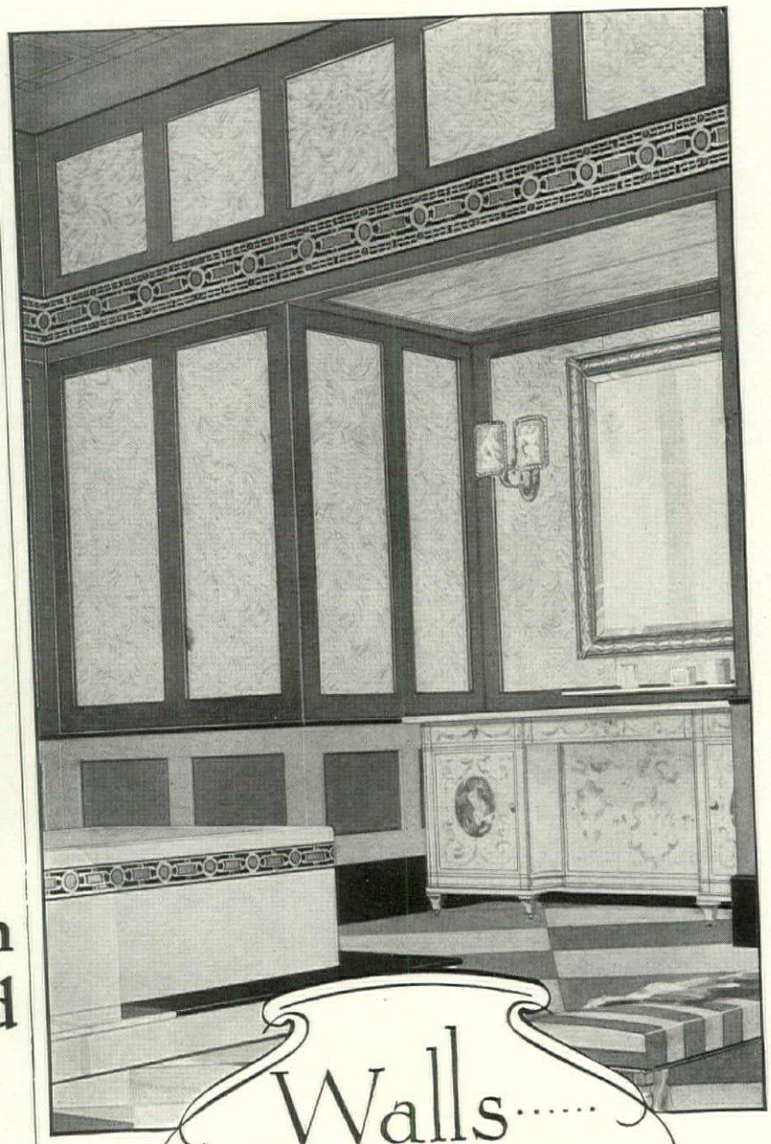
Win-Dor

CASEMENT HARDWARE

The Casement Hardware Co.
402-C North Wood Street, Chicago

CASEMENT HARDWARE HEADQUARTERS

Win-Dor Pat. U.S. & For. Countries



Walls..... *fused from Solid Stone*

A SHEET of *stone* for your bathroom wall—another for the kitchen. And in such captivating colors as never you saw before! That's Sani Onyx, the *modern* material for walls, ceilings, wainscoting.

Sani Onyx comes in plain sheets and tile-pattern slabs. Quick and easy to apply. Outlasts the building. Doesn't crack, chip, check or discolor. And there's never a penny to pay for repairs or redecoration. Write for beautiful booklet.

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SANI ONYX
A VITREOUS MARBLE

UNITED STATES TIRES ARE GOOD TIRES

PLENTY OF RUBBER IN U.S.ROYAL CORDS

Among motor-wise men and women, wherever you find them, a mention of the quality of ***ROYAL CORDS*** *is a signal which sets heads nodding in affirmation . . . . .*

U.S.ROYAL CORDS

No better Tires made today

UNITED STATES RUBBER COMPANY

Seven-Passenger Sport Touring—*by Locke*

LONG, low and graceful in every line and curve, beautifully expressive of great power and inexhaustible speed . . . A motor as quiet and vibrationless as it is possible to make a superb piece of power machinery . . . Complete safety and effortless control even at the highest speeds . . . Equipment and appointments as fine as the quality-markets of the world affords . . . Spacious room for seven—even for the two passengers in the auxiliary seats. Restful touring comfort even across a continent. These are definite Lincoln qualities that make this a master-car among all fine open cars!

Aluminum body custom-designed by Locke—upholstered in soft, hand crushed Morocco in color to blend with the finish—a sport top of finest Burbank cloth with mahogany finished bows, nickel trimmed, compactly folding. Unlimited selection of color combinations. Six wire wheels—spares at the side or rear. Folding trunk rack.

L I N C O L N M O T O R C O M P A N Y

Division of Ford Motor Company

Have you tried the new Listerine Shaving Cream? Cools your skin while you shave and keeps it cool afterward. An outstanding shaving cream in every respect.

Don't fool yourself

Since halitosis never announces itself to the victim, you simply cannot know when you have it.

Before any "date" -*end halitosis*

BEFORE any engagement where you wish to appear at your best, decency demands that you rinse the mouth with Listerine.

By so doing you eliminate any risk of offending by halitosis (unpleasant breath).

You never have it? Don't fool yourself—you simply cannot know when you have it. It doesn't announce itself to you. But it does to others and offends them.

Listerine ends halitosis because it is a powerful deodorant. Prove it this way. Rub a bit of onion on your hand—then apply Listerine clear. Immediately the odor is gone. Even the odor of fish yields to it.

Keep a bottle handy in home and office and use it. It makes you agreeable to others instead of disagreeable. Lambert Pharmacal Company, St. Louis, Mo., U.S.A.

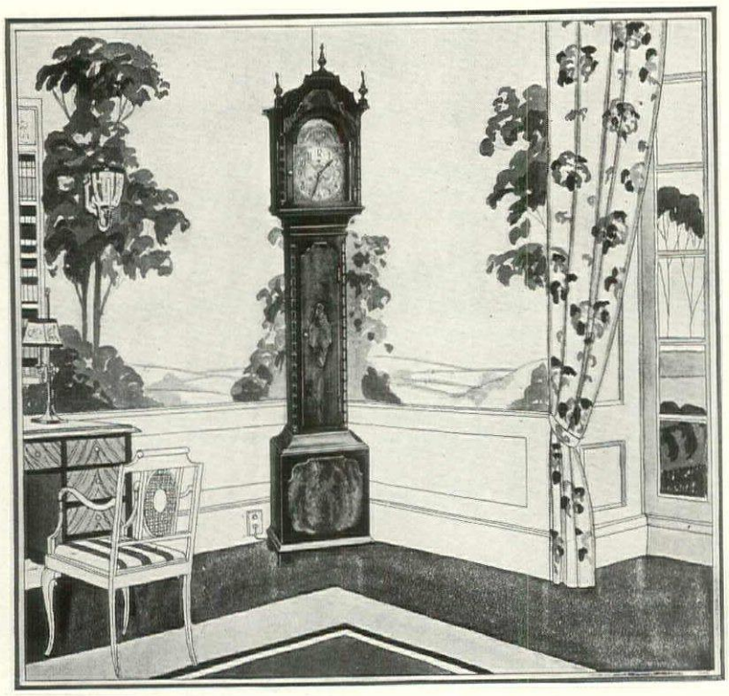
READ THE FACTS

⅓ *had halitosis*

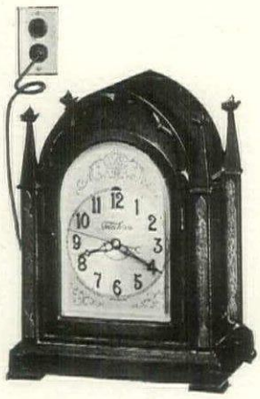
68 hairdressers state that about every third woman, many of them from the wealthy classes, is halitoxic. Who should know better than they?

LISTERINE

—the safe antiseptic



Clocks that Chime and tell the Time —Electrically!



Revere-Telechrons are also available without chime and strike features. The coupon below will bring complete literature

WHAT a pleasure to own a clock that combines the beauty of your favorite period design with rich, resonant chimes and unequalled accuracy! Revere-Telechron receives exact time-impulses from your electric outlet. You plug it into the outlet, set it, and the dependable service of your local power station does the rest! No winding, cleaning or regulating needed. A large selection of models in authentic designs . . . styles to harmonize with any room. Ask to see them, at your dealer's, or mail coupon for illustrated booklet.

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Revere-Telechron

The CHIMING ELECTRIC CLOCK

MAIL THIS COUPON FOR LITERATURE

REVERE CLOCK COMPANY
Dept. GF, Cincinnati, Ohio
Please send me complete information about the electric Revere-Telechron Chime and Strike clocks which will give me correct time from my electric light current.
. . . . . .
. . . . . .
. . . . . .

BULBS AND OTHER GEMS

(*Continued from page* 110)

be exposed to the pushing of vigorous neighbors or to be served with the ordinary table d'hôte of the borders. Half shade is its desire and a soil compounded largely of leafmold and quite without the pinch of lime that is to so many Irises a boon. Here it grows cheerfully in the rock garden facing northeast with a rock to shelter it from the southern sun. I follow Mrs. McKinney's directions in the care of it with success. "The rhizome is slender and thin, and anchored not very firmly by small, rather sparse roots." In the early spring, she says, the plants should be given a top-dressing of decayed-leaf soil, as soon as the weather is settled, and again in June to give something for the new roots, starting from the backs of the rhizomes, to catch quickly. July is the best time to divide this charming species.

The illustration gives a good idea of the form and flower abundance of *Iris gracilipes*, but does not portray for us the thinness of the leaves, or the fragile and exquisite quality of the blossoms. These are soft lavender in color and the whole plant grows to a height of about eight or ten inches. With me it comes into bloom about the eighteenth of May, a little later than *Iris cristata*. It is a choice plant for the careful and discriminating gardener.

OTHER FINE IRISES

IRIS FULVA—In this month when we are sending out Iris orders it is rather pleasant to make trial of some of the less well known sorts. *Iris fulva* is a striking native species with copper-colored blossoms borne in early June. It grows wild in Louisiana, Arkansas and other southerly States, but is quite hardy in this part of the country, even without protection. It is found in a wild state in wet places, but I have grown it successfully in two gardens in ordinary borders, where the soil, however (and this is probably important) was black and heavy, having been brought from a bog. *Iris fulva* is a species that always excites interested comment from visitors and is well worth a trial. It is a good plant for low places in a large rock garden.

IRIS LURIDA—Another Iris of unusual coloring is *I. lurida*, which flowers in May, and is said to be of garden origin. It is under a foot in height and the blossoms are a combination of maroon and mahogany-brown. Its chief attraction for me lies in the fact that, planted in a sun-baked situation in rather dry, poorish soil, it seldom fails to flower a second time, usually in late October. An Iris flower in the autumn is always an especially welcome gift.

GOOD BLUE IRISES—Among old Iris friends Chester J. Hunt should not be forgotten. It is one of the best blues for massing and its effect when grown with the pale pink or light yellow flowers of its season is quite enchanting. Juniata, taller and with smaller flowers, darker in color than those of Chester J. Hunt, is well to the fore among blue Irises where large plantings for color effect are to be made.

THE LATE ROCK GARDEN—After the first of July many rock gardens are lacking in the interest bestowed by the presence of gay flowers, and this fact is often brought forward in disparagement of the gentle art of rock gardening. There is, however, not the least reason why there should be a dearth of color during the summer and autumn if the gardener will manage in some way to hold in leash his passion for the entrancing flowers that bloom in the spring, and fix his attention upon some of the somewhat less gay and glancing (but none the less lovely) plants that decorate with their blossoms the later season. The temptation to fill every nook and corner of the rock garden with the beauteous spring flowers is almost overwhelming, and many a one blithely succumbs to it and counts the rest of the year well lost. But for those who feel otherwise, or who do not reach their gardens before mid-June, perhaps, there is plenty of material for a brave show—and this without calling in dwarf Zinnias and Alyssums and such common border stuff.

First to come to mind are the Campanulas, most of which are summer blooming. Among them choose the following: *carpatica*, *rotundifolia* and its magnificent form, *hosti*, *pulla* and *pulloides*, *pusilla*, *excisa*, *stansfieldi*, *raddeana* and *tommasinianus*. Gentians bring a richer blue, as also a deeper anxiety. But if you are still tiptoeing about and hesitating before this royal family, secure a few plants each of *G. septemfida* and its dwarfer sister, *lagodechiana*. Give them a situation low down and on the cool side of a rock, ten inches of soil compounded of leafmold and loam in which stone chips (not lime) are freely mingled, on top of a good bed of peat or sphagnum moss. Then rest and prepare to enjoy your well-earned thrills.

FOR YELLOW TONES

Yellow is well furnished by Oenotheras, Hypericums and Potentillas, and there are the white *Oenothera caespitosa*, and several white Potentillas that will be found useful. Thymes in variety bloom in the summer as do numerous Sedums. Best among these last are *S. sieboldi*, *S. ewersi* and the several forms of *spurium*—all pink-flowered—and there is the little gem of a blue Sedum, *S. coeruleum*, which is an annual. *Geranium wallichianum* rambles about and blooms all summer and until frozen stiff, and *Silene schafta* gives its pink blossoms at a time when we are not too critical of the quality of their tone.

Asperula cyananchica and *Tunica saxifraga* are very dwarf and very airy creatures that continue in flower for a long time. Many Violas if kept from seeding or drying out will bloom until frost. Among these are *gracilis*, *cornuta* and *bosniaca*. *Dianthus gallicus* blooms late and its ragged habit is forgotten for the sake of its delicious fragrance. The rampant blue Plumbago must not be forgotten, and beside it might be grown the little aromatic-leaved *Chrysanthemum articum*, with its large white Daisies.

(*Continued on page* 128)

Table Delicacies for House & Garden Readers

A carton
of 6 half gals.
of POLAND WATER
(the handy package)
should be placed
in your car
on your
first trip
to your
country place
and
trips thereafter

Coffee... *for the epicure*

Coffee that is freshly roasted, freshly ground and made *correctly* so that all the *true* flavor remains intact. For those who have once tasted perfect coffee . . and whose morning cup has ever since seemed inadequate.

FineArt Coffee is so convenient to use. It comes in tiny crystals—merely add hot water to the desired strength. Send us a dollar, together with the name of your regular grocer and we will forward to you an attractive canister for table use that will give you many more cupsful than are contained in two pounds of ground coffee.

FineArt COFFEE *Also* FineArt TEA

FINEART FOODS, INC · TUCKAHOE, N.Y.

For Smooth Creamy Rarebit

In cooked dishes Pabst-ett never becomes lumpy or stringy . . . . brings new flavor. Pabst-ett is more than cheese . . . retains the milk sugar, proteins, minerals, vitamins, and *valuable calcium* lost in cheese making. Ask your grocer.

PABST CORPORATION
Milwaukee, Wis.
(*Also makers of Pabst Wonder Cheese*)

Pabst-ett
REG. U.S. PAT. OFF.
More than Cheese

Cold Cuts *and*

Some folks like a meat sauce;—others prefer a relish or condiment. But, have you ever tried Düsseldorf Mustard? It's simply glorious.

Traveled folk are well acquainted with this old-world, aromatic appetizer. European chefs have conceded to it, for centuries, a premier niche as a flavour supreme.

Place this quaint little crock where it can be called forth readily whenever finely cured ham, thinly sliced poultry, or roast beef make their appearance. There's nothing quite like Düsseldorf Mustard's moist mildness.

Choice mustard seed crushed fine and sifted through silken cloth, then traditionally blended with aged wine vinegars, salt and sugar. Send House & Garden twenty-five cents (25c) and we will have this jug of Düsseldorf Mustard delivered to you express collect

Chocolate, tea or coffee—it's best from Sherry's

DRINK it hot or drink it cold! Instantaneous chocolate of our own preparing . . . ground or liquid coffee . . . the Sherry blend of tea—these and other specialties of Sherry establishments are all obtainable for your home table.

Instantaneous chocolate	$.75½ lb.
	1.50 lb.
Ground coffee	1 00 lb.
Liquid coffee	.25 split
	.35 pint
Sherry-blend tea	2.00 lb.
(Individual bags)	2.50

Order in person or by mail
Prices do not include parcel post
Dealers: Write for representation

Louis Sherry
300 Park Avenue
5th Avenue at 58th and at 35th Streets
and in The Waldorf-Astoria
New York

BISCUITS
NOT CRACKERS
BISCUITS

Discovered; a bountiful box of biscuits autographed by a famous English biscuiteer.

Macaroons; an ever welcome addition to the cake dish when the unexpected guest drops in at lunch time. And there are also other macaroons, for variety's sake.

The little chocolate bun, only a mouthful (but you can have as many as you like), is carefully done up in a brilliant blue tinfoil to keep every bit of flavour in.

Here, you have a small but select sort of sandwich biscuit, with a soft filling and a nicely browned outside, suitable for any occasion when appetites need tempting.

These round biscuits are the kind to put in the picnic basket, the children's lunch-box, the pantry shelf where the young can help themselves at odd times of hunger.

Pink pastry cakes, if they do not bring the blush of pleasure to the cheek, will at least add a touch of colour to the table for the debutante's reception tea.

Powdered almonds make the top of these agreeable little sponge biscuits unusually tasty. Any after the theatre-supper would be benefited by their gay company.

This remarkable box of biscuits boasts of petite beurres, short breads—18 different kinds in all—almost four pounds. This compact and attractive package of goodness will be sent promptly (express collect) if you mail House & Garden $3.25

Send for
The Rare Taste in Cheese

Volumes have been spoken and written about the flavor of Europe's finest Cheese—Tiger Emmental-Gruyère Cheese. Sweet scented grasses, prize Swiss cattle, and a centuries-old valley provide this delectable difference in cheese taste.

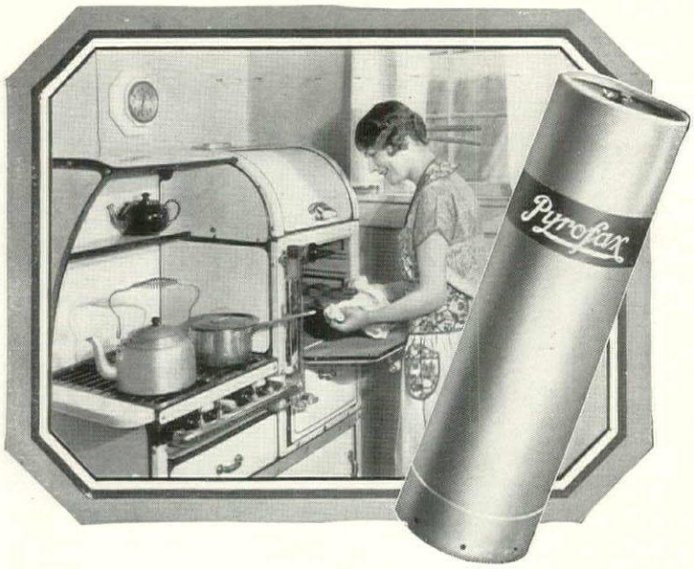
If your dealer does not supply you, send 65c and dealer's name for prepaid Swiss box containing six individually wrapped portions, all edible and always fresh. Address Roethlisberger & Co., Inc. (U. S. A. origin 1856), 178 Franklin St., New York City.

The Satisfying Delicacy

TIGER
BRAND
Emmental-Gruyère
Cheese
at grocery, delicatessen and dairy stores

"Good to the last drop"

Flavor added
to flavor—
an extra touch
of richness



Now, with Pyrofax Gas Service, *any country home can have a genuine gas range for cooking*

WOULDN'T you like to have a cool, spick-and-span modern kitchen and a genuine gas range to cook with in your country home? You *can,* with Pyrofax. Pyrofax Gas Service begins where city gas mains end, and it brings all the cleanliness, coolness and convenience of a city kitchen to your home in the country.

Pyrofax is not carbide or gasoline, *but real gas,* derived from natural gas. It is supplied in steel cylinders ready for use, by a nationwide system of hundreds of conveniently located distributing stations — a highly organized, prompt and dependable service. Pyrofax is just like city gas. It burns with a hot, blue, sootless flame. It provides the simple ease of temperature control so essential to the best results in cooking.

Pyrofax Gas Service can be installed in your country home without trouble or delay. You can have the most modern type of gas range —with automatic oven temperature control, if you wish.

The cost of Pyrofax equipment completely installed, including whatever type of gas range you prefer, is $135 and up — depending on the equipment selected. Look for the Pyrofax dealer's sign in your vicinity.

Return the coupon to the nearest office for complete information.

Thousands of country homes are supplied with Pyrofax Gas through prompt, dependable service from hundreds of distributing stations.

PYROFAX DIVISION

PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

Please send me further information on Pyrofax and the name of the nearest distributor.

Name _____

Address _____

HG-728

CARBIDE AND CARBON CHEMICALS CORPORATION
Unit of Union Carbide UCC *and Carbon Corporation*
Carbide and Carbon Building
30 E. 42nd Street, New York
BOSTON—1017 Old South Building
CLEVELAND—Madison Ave. and West 117th St.
CHICAGO—Peoples Gas Building
DETROIT—General Motors Building
ST. LOUIS—4228 Forrest Park Blvd.
SAN FRANCISCO—114 Sansome Street
MINNEAPOLIS—600 First National Soo Line Building

Ulmus pumila obviously belies its scientific name which would seem to indicate small size. This one in Korea is eighty feet tall

WORTHY ELMS OF VARIOUS KINDS

(*Continued from page* 78)

are passing, but the present generation has every reason to bless its forebears for the legacy of the grand old Elms left facing homesteads, or bordering the roads or streets of country towns.

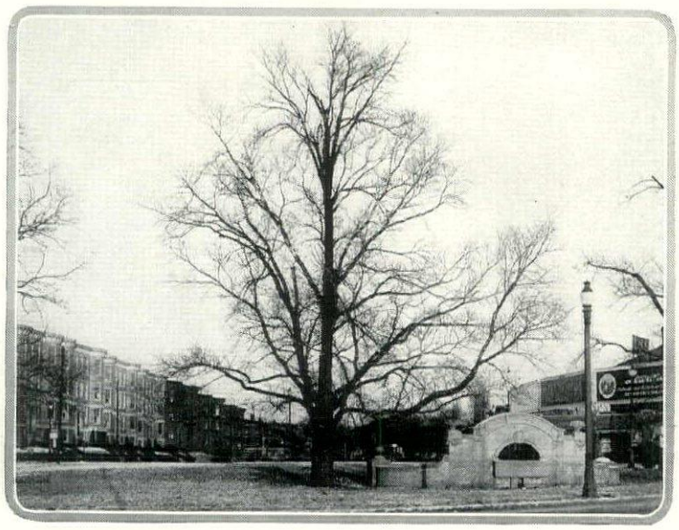
In general appearance no other American tree exhibits as much variation as the White Elm. At least three distinct types are commonly seen. Perhaps the most frequent is that with a crown made up of a number of stout, ascending stems which give off spreading branches and pendent branchlets, the whole forming a round-topped shapely mass, lithe and graceful in consequence of its hanging branchlets.

Another type, of which the Lafayette Elm at Kennebunk is a noteworthy example, has many massive, wide-spreading branches shading an enormous area of ground. Such trees form an umbrageous mass in summer and in winter their gaunt, widespread limbs are exceedingly picturesque. Another common type has comparatively few ascending stems but slightly diverging from the straight trunk, giving off spreading and hanging branchlets, the habit of the whole tree strongly suggesting an old-fashioned wine glass. In this form the trunk and main stems are often covered with short, somewhat pendent branchlets, giving them a feathered appearance.

Between these three extremes every intermediate condition may, of course, be found. The main types themselves have their own particular use in landscape work. The first is best for avenue planting, the wine-glass type for lawns, and the wide-spreading form for park or meadow where space is ample.

The American Elm is beautiful at all seasons of the year: when its minute flowers, harbingers of earliest spring, cover the branches; when in

(*Continued on page* 118)



The best of all trees for city planting is the English Elm. It lacks the grace of its American cousin but has much character of its own

Clean Warmth—

and No Fire to Tend!

No trips to the furnace room, no stair climbing, no shovelling, no coal, no smoke, no soot, no ashes, no dust, no dirt—!

YOUR home comfortably warmed all winter, day and night—never over-heated or under-heated regardless of outside weather! Complete automatic control that supplies healthful, properly humidified, fresh-air warmth absolutely without personal attention! No worry about fuel deliveries or changing prices! A clean house and a clean cellar! And only two trips to the furnace room necessary each year! That's the story of the

Columbus Gas Furnace

The Heating Plant That Tends Itself

GAS is the ideal fuel—always available, always desirable—and not at all expensive *when properly burned.* It will surprise you to discover how reasonable are the costs for obtaining this comfort and convenience.

No other domestic heating plant burns fuel more efficiently than the Columbus Gas Furnace. It converts into *useful warmth,* 80% of the heat units in the gas. Automatic thermostat control turns gas on and off exactly as needed to keep the rooms at the desired temperature. Water is automatically supplied to the humidifier. And an automatic safety pilot device makes this furnace *safer than even a kitchen range.*

Your Gas Company will endorse every statement made in this advertisement

OK

The Columbus Gas Furnace Bears the Blue Star of Approval of the American Gas Association Testing Laboratory.

From the time you light the Columbus Gas Furnace in the fall, until you shut it off again in the spring, you need pay no further attention to it. It keeps your house at exactly the temperature you want, never wastes a foot of gas and is absolutely safe at all times.

The Columbus Gas Furnace bears the *Blue Star of Approval* of the American Gas Association Testing Laboratory.

In performance, economy and safety, this furnace ranks with the very finest heating plants ever built. Send today for the booklet that shows how easy it is to free yourself forever from furnace dirt and labor.

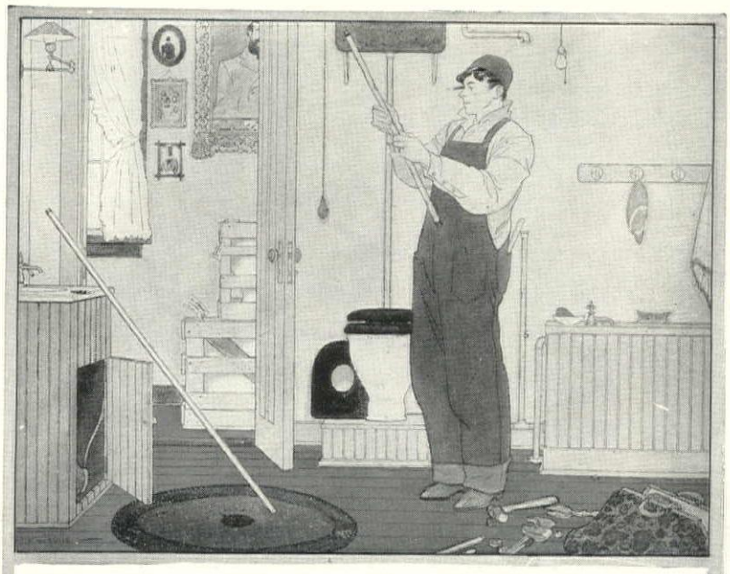
The Columbus Heating & Ventilating Company
425 W. Town St., Columbus, Ohio

The Columbus Heating & Ventilating Co., 425 W. Town St., Columbus, Ohio (Dept. 12)
You may send me free booklet.

Name .....

Address .....

.....



How many times should a bathroom be "plumbered"?

IT should be "plumbered" once more if it is an old bathroom of the tin-tub, iron-pipe era. Call in your plumber and have him rip out the old, unsanitary fixtures and the rusting iron or steel pipe and put in modern fixtures connected with good brass pipe that cannot rust.

If you are building a new house it should be "plumbered" just once. Put in brass pipe to begin with.

You can't afford to run any risk of your water pipes rusting out or filling up when they are concealed behind expensive tiled or plastered walls, or run under hardwood floors, as they are in modern houses. Brass pipe will last as long as the house stands, and you'll always have a full flow of clean, sparkling water.

And bear this in mind . . . whether you are replacing old plumbing or putting in new, it will be to your advantage to insist upon Alpha Brass Pipe. It contains more copper than ordinary brass pipe and will thread more easily, which means tighter, safer connections.

You would expect Alpha Brass Pipe to cost more, but it doesn't. Specify it by name . . . it is stamped "Alpha" every 12 inches.

ALPHA BRASS PIPE

made from a special kind of

Chase Brass

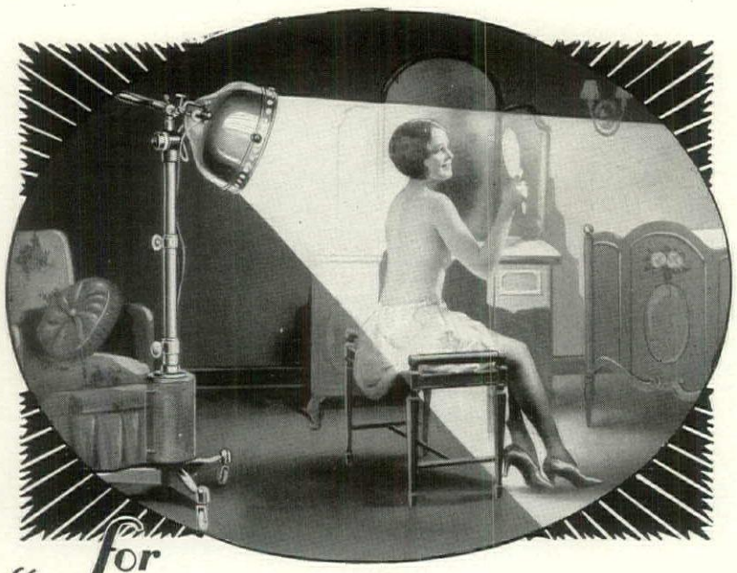
Send for a copy of our booklet "Alpha — The Story of a Water Guide." Just fill in the coupon, clip and mail.

CHASE BRASS & COPPER CO., Incorporated
Waterbury, Conn.
Please send me a copy of your booklet "Alpha, The Story of a Water Guide."

Name.....

Address.....

H. & G. 7-28



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This Safe, Scientific New Way to Strength and Health!

NEVER before have the health-building powers of sunlight been as fully appreciated as they are today.

A few minutes a day with the Battle Creek SUNARC Bath stores up new vitality, increases resistance to disease, makes you look and feel 100% better. Delicate women and children are immensely benefited by its health-stimulating ultra-violet and infra-red rays, *found only* in the carbon arc lamp—the Battle Creek SUNARC.

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The largest health institutions in the world use Battle Creek SUNARC Baths. Leading Physicians have equipped their offices with this tested scientific aid to health. Visit your Doctor and enjoy the benefits of artificial sunlight, which is even more beneficial than natural sunlight—richer in the health-giving ultra-violet rays. Keep the entire family fit by periodic sun bathing the SUNARC way.

CARBON ARC A SMALL SUN

Special Despatch to The World

WASHINGTON—The carbon arc is the chief rival of the sun as a dispenser of illumination, according to the Bureau of Standards. Of all artificial illuminants, the bureau finds, the arc gives the nearest approach to sunlight.

The beneficial effects of sunshine cannot be obtained at all times, it is pointed out. Hence the bureau has been trying to discover a source of ultra-violet radiation that has most nearly the same ultra-violet spectral energy distribution as the sun.

Send for Free Book!

If your doctor is not equipped with the SUNARC Bath write *today* for "Sunshine and Health", an intensely interesting *free* book, telling how you can enjoy SUNARC Baths, right in your own home.

Sanitarium Equipment Co.

Dept. 1123M Battle Creek, Mich.

The Battle Creek "SUNARC Bath" is made by the manufacturers of the famous Battle Creek "Health Builder" and the "Mechanical Health Horse."

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Battle Creek

Sun Arc Bath

"SUNSHINE AT THE SNAP OF A SWITCH"

WORTHY ELMS OF VARIOUS KINDS

(*Continued from page* 116)

summer it rises like a great fountain of dark and brilliant green above its humbler companions of the valleys, or sweeps with long and graceful boughs the placid waters of some stream flowing through verdant meadows; when autumn delicately tints its leaves, and when winter brings out every detail of the great arching limbs and slender, pendulous branches standing out in clear relief against the sky.

OTHER SPECIES

This American Elm may be the most beautiful of its clan but it is by no means the only one. As a matter of fact, Elms of different species are found in the northern forests of Europe and Asia as well as in those of North America. A number of the species grow to a great size and have been known in the parks and gardens of civilized lands from immemorial time. The early settlers in this country brought or caused to be brought over quite a number of European plants, among them the so-called English Elm, a tree common in the hedgerows of the British Isles whose ancestry has given rise to much speculation. At one time tree lovers accepted without question the name of *Ulmus campestris* for this old Elm, but in recent times pedants have decided that it has no right to this name and that it should be called *Ulmus procera*. However, the old name sticks with most of us.

During the 18th Century, a period when tree-planting was much in vogue, many of these English Elms were brought to Massachusetts, planted in the streets of Boston and in those of suburban towns, like Milton, Dedham and others. Some were planted in front of the old Granary Building on Tremont Street and on Boston Common. The oldest inhabitant on Boston Common today is one of these Elm trees. It is on record that on October 26, 1780, a day after the infant sovereign Commonwealth of Massachusetts was started on its career by the inauguration of John Hancock as Governor, the selectmen made application to break ground on the Common and plant trees. The request was granted and facing John Hancock's residence an English Elm was planted. For 148 years this tree has withstood the vicissitudes of wind and weather and though somewhat broken is today a grand old specimen. If it had voice, what a story it could tell of scenes witnessed and history made! It has been the subject of a delightful book, published in 1910, entitled *Life of The Campestris Ulm*. The author, Joseph Henry Curtis, has a fascinating style and his pages are rich with humor as well as historical facts. For instance, on page twenty-nine we get an intimate picture of what the Sabbath day was like in Puritan New England:

"From midnight Saturday to sunset Sunday was weekly a day of rest for Campestris. He hardly dared to stir a leaf; even the cows abstained in large measure from chewing their cuds and the Common was deserted. One Sunday, however, he was astonished and shocked to observe the Governor taking a turn in the mall on his way home from church. He was glad to learn the next day that the Governor was fined, and, much as he respected his sponsor, felt that it served him right."

When one remembers the events that were taking place at the end of the 18th Century and the opinions John Hancock and his fellow Bostonians held of England the irony of planting an English tree is evident, although the humor of it never appears to have dawned upon them. However, this accident or lack of thought was really fortunate. Had they realized that this tree was native of hated England they might possibly have crushed out its life in the same spirit as they wrested the country from British dominion. It is fortunate for this reason: the English Elm is of all trees the one that best withstands smoke and toxic gases which our modern cities are ever vomiting into the air. Its American cousin resents most strongly the deleterious atmosphere of the cities and pines for the pure air of the country. It so happens that the young sapling set out in 1780 has seen the decline and death not only of the older American Elms on Boston Common, but also of many that were planted since the day it was placed where it still stands.

On Commonwealth Avenue, Boston, Massachusetts, a number of English Elms are mixed with the American Elms and the day is not far distant when they will rule that noted thoroughfare. By the Art Museum and around the Reservoir at Chestnut Hill many fine specimens of English Elm may be seen.

To those who have charge of street planting in our cities I would emphasize the value of the Campestris Elm for cities, and to the nurserymen who make a business of growing street trees I would urge them to get busy and raise a stock of this most indispensable species. It lacks the grace and beauty of its American sister but has much character of its own. It never develops a very wide crown but has numerous ascending, spreading, stout branches. Until past middle life its crown is more or less pyramidal in outline but with age it becomes dome-shaped, somewhat sparse and distinctly characteristic.

THE JAPANESE ELM

The Ainus, the aboriginal people of Japan, consider the native Elm (*Ulmus japonica*) the most important of all trees. Many of them believed it was the first created tree, being sent already grown direct from Heaven. Its roots when dried served as tinder to generate fire by friction; the inner layers of the bark after maceration in water are woven into cloth and were formerly the chief source of material used for making wearing apparel. The outer bark is employed in roofing and covering the sides of their huts. Naturally such an important tree figures largely in Ainu mythology. At its best it is a handsome tree comparable with the European Wych Elm in general appearance.

Since the dawn of this century a species of Elm has been brought to

(*Continued on page* 122)

OIL HEAT—AS BENEVOLENT AS SUNSHINE

Keep June in the Home All the Year

JUST as June with its delightful days is one of Nature's most generous gifts, so oil heating, with its wholesome, carefree, even temperature, is one of the most beneficent gifts of science. The home which is properly heated with oil keeps June indoors through the bleak days of a winter's storm or the chill of an April rain.

Oil heating is ideal heating—the system toward which humanity has been striving since the days when the cave man discovered fire and began to climb toward civilization. Self-regulated, it is as *effortless* as an electric clock. You never have to go to the cellar and swing a grimy shovel to "get up some heat." Simply set the thermostat, and the temperature need never vary more than two degrees.

The more you learn about this labor-saving system of heating, the more likely you are to join the increasing thousands of home owners who have found that no other modern convenience contributes so much to the health and comfort of a home.

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The Oil Heating Institute is prepared to furnish special information on the heating of churches, theatres, hotels, apartment houses and office buildings, and on the various heat treating processes of industry.

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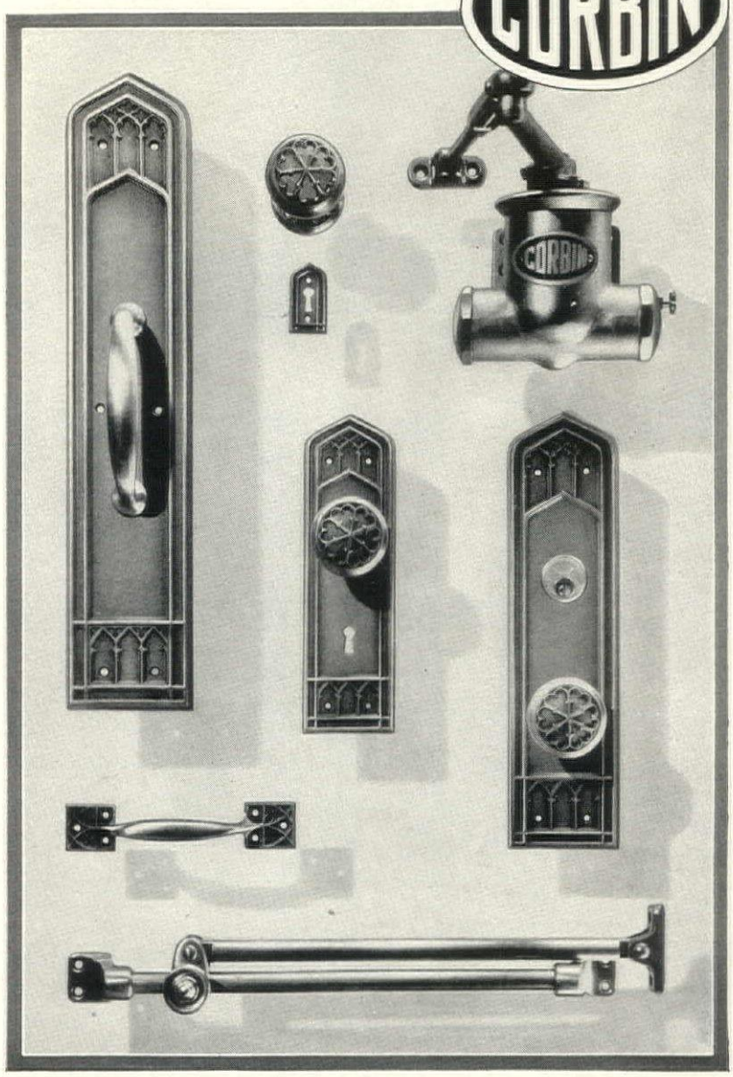

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IN great colleges you will find it. In magnificent churches and cathedrals. In hundreds of schools, theatres, hospitals. Why? Because it is good hardware. It performs. It adorns. It lasts.

You may never build a church, school, or college, but some day you hope to build a home. You will want good hardware. Remember Corbin for what it will add to your home. Authentic, fitting designs. Locks that work. Hardware that lasts—because it is good.

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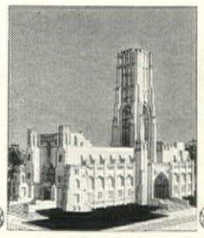
A useful and interesting folder on Gothic Hardware by Corbin is yours for the asking. Write P. & F. Corbin, Dept. H-7, New Britain, Conn., and ask for Booklet K-315.



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HERE she is at last! When this Perfect Servant comes into your kitchen, drudgery flies out the window. She will help you to better housekeeping and give you the time and strength to be a better home-maker.

In cooking and baking, this Maid will do virtually everything, electrically, better and quicker than you can do it by hand. She is never tired and never lets you get tired. She will improve the quality of your foods and make them more wholesome.

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And if you have a flesh-and-blood maid in your home, this Electric Maid will prove no less a blessing. For she will make your real maid more contented and efficient and encourage her in sanitary methods.

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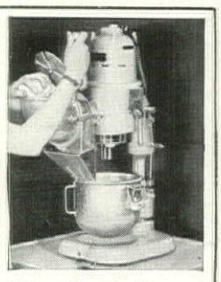

Slices all vegetables and firm fruits uniformly and quickly, as thick or as thin as desired. No mashing or mangling.

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Please send the beautiful KitchenAid Book to:

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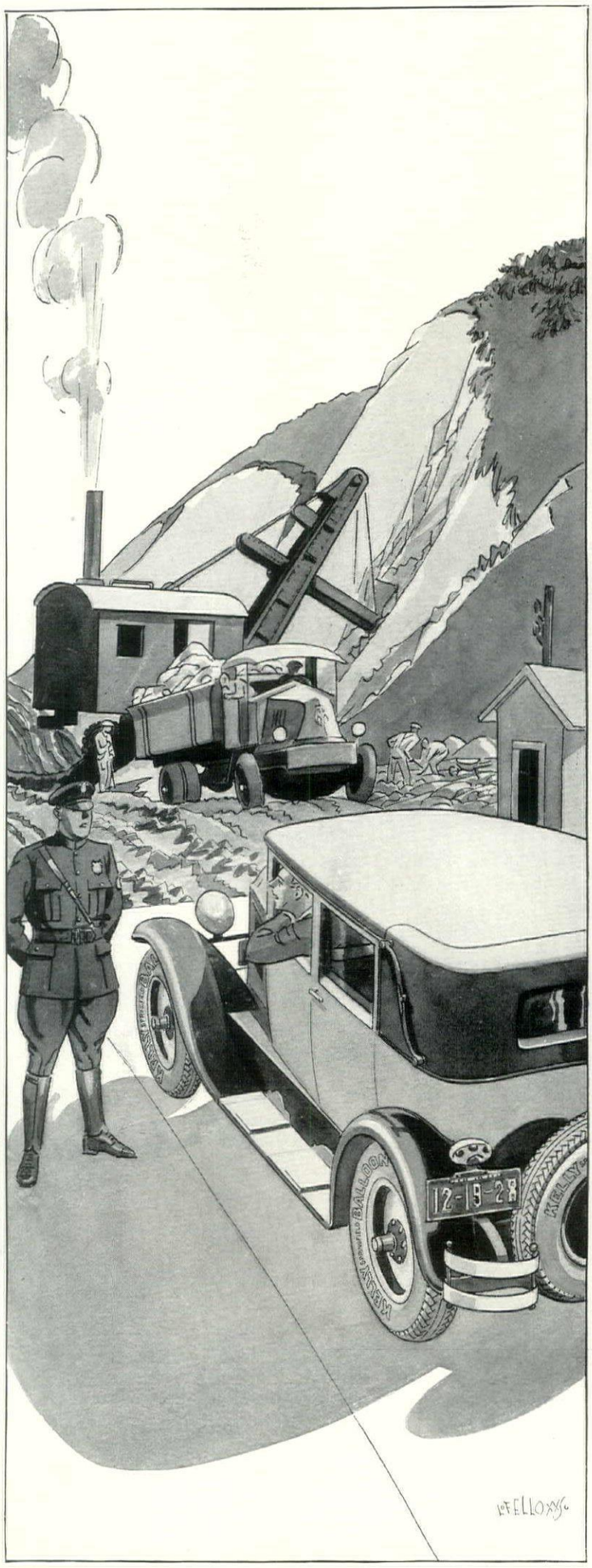
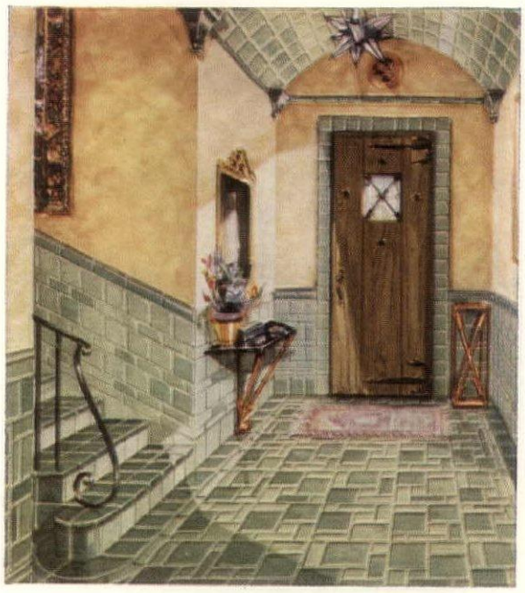


"Looks pretty bad. Is it passable?"
"You can make it if you take it easy—that is if you want to risk your tires."
"Oh, Im not worrying about the tires—I've got Kelly-Springfields on all around."



An Entrance Hall in Green Mosaic Tiles

THERE'S MORE THAN BEAUTY TO WALLS *and* FLOORS *of* MOSAIC TILES

AN ATMOSPHERE OF RICHNESS AND CHARM MAY BE ACHIEVED, COMBINED WITH DISTINCT ECONOMIES

THERE is a practical reason as well as an aesthetic one for the present vogue of Mosaic Tiles.

Not only do they offer decorative effects which cannot be obtained with any other type of floor and wall material, but they also offer a reduction in upkeep expense and an added value to your home that more than compensate for their cost.

Thus the unsurpassable beauty and charm made possible in your home by the use of Mosaic Tiles really costs you little.

Luxurious—but not a Luxury

Mosaic Tiles banish forever the expense and inconvenience of repainting and refinishing.

They last as long as the house itself and all through the years they maintain their original beauty and freshness. In fact, age seems to improve them and should you sell your home, the time-mellowed beauty of your floors and walls will have enhanced its value.

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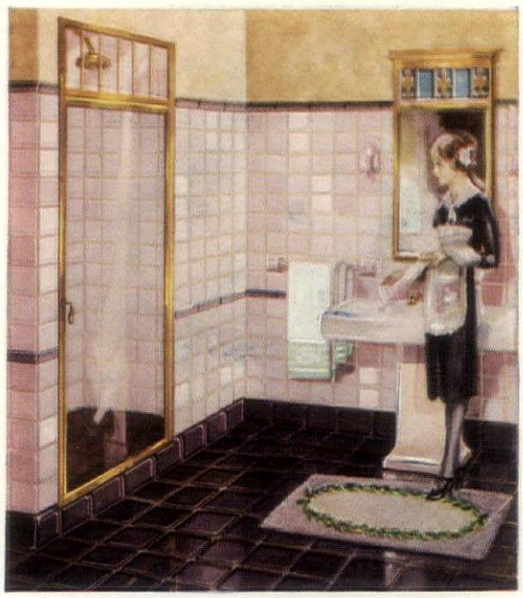
Your Architect and Tile Contractor will be glad to show you actual colored illustrations depicting how Mosaic Tiles are used in various rooms of modern homes—large and small.

You may select from designs which have graced old world palaces and new world homes of every style of architecture. Or you may have patterns made which conform to your own tastes and which will impress your own personality on your home.

Do not complete your plans for your new home—or for redecorating your present one—until you have seen these illustrations as well as the actual tiles themselves. The possibilities for beauty—and at comparatively small expense—through the use of Mosaic Tiles, may be a revelation to you. Write today for book of beautiful color interiors. Address Dept. HG—7.



One of many new color nuances made possible through Mosaic Tiles

MOSAIC

"Mosaic" is the Trade Name of tile made exclusively by the Mosaic Tile Company and is stamped on back of all Mosaic Tiles. The word "Mosaic" should be used in writing tile specifications.

The MOSAIC TILE COMPANY

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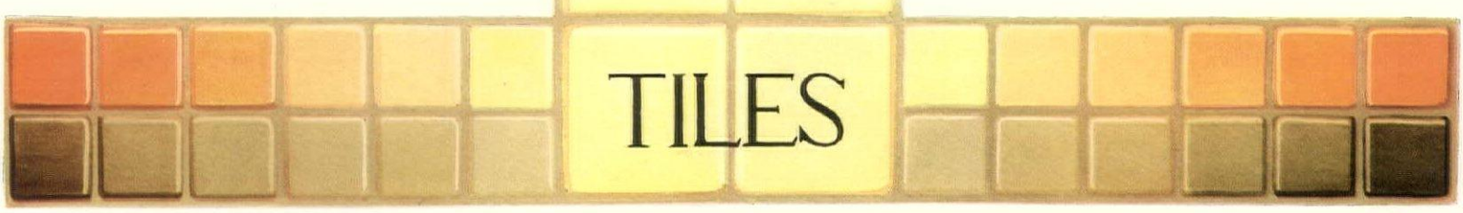
MOSAIC

TILES



Style · in an Oak floor within any flooring estimate

STYLE is the governing factor for beauty of interiors, and demands an appropriate handling of the floor, the largest area that greets the eye upon entering a room. But, due to cost, it has till now been impossible for any but the most pretentious homes to plan room decoration upon the beauty of a design oak floor.

Today the *CELLIZED OAK FLOOR BLOCK transforms the floor into a style element available to all. Each block is a complete unit of three or more beautifully grained oak strips, and is laid in "Everbond," a plastic cement, without nailing. Each square is *CELLized, a chemical process which protects the blocks from expansion or contraction. The result is a tight smooth floor that remains permanently level, that will not squeak or show cracks. Sound-deadening also, with a firm solid "feel" under foot. Insect and rodent proof.

The cost of this design floor is but little higher than the commonly used narrow face flooring. Its beauty adds to the value of a home far beyond the low cost. Due to the economy of the *CELLized Block, artistry may now be fashioned into the floors of any home.

*CELLized oak floors take a more beautiful and lasting finish. They are more durable; will not change in size.

*CELLized Oak Floor Blocks

are sold through lumber dealers everywhere; manufactured by

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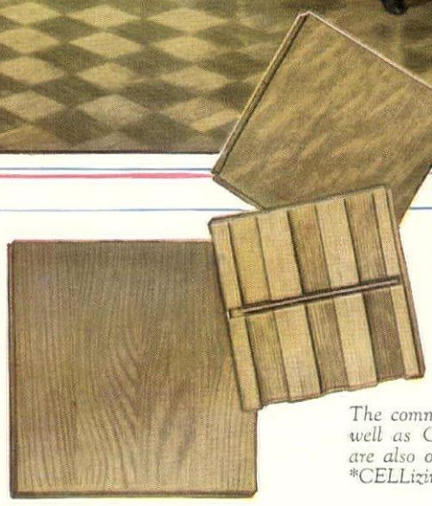

Three sizes—6¾, 9, and 11 inch squares will proportion the design to any room area. Laid in diagonal, half-center, or regular square patterns. In remodeling, lay directly over old floors, in "Everbond", without nails.

*The commonly used narrow face flooring, as well as Oak Floor Planks, random widths, are also obtainable chemically treated by the *CELLizing process. Write for literature.*

Write for booklet "Style in Oak Floors" to ***CELLized Inc.** MEMPHIS, TENNESSEE

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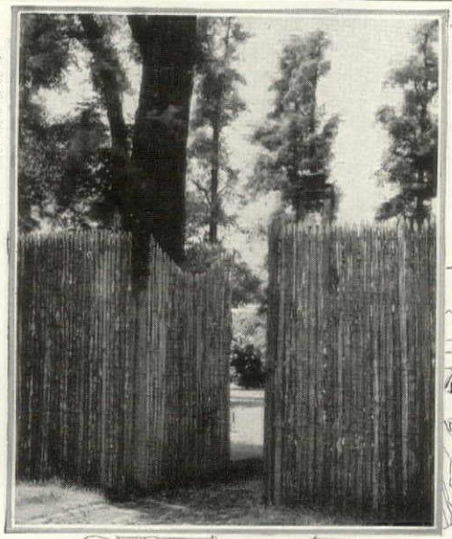

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A Fence

to keep people from staring in at you

"THOSE long lines of passing motorists right at our front door —how can we endure another summer of them?"

That is the question that hundreds of home-owners throughout America are asking themselves at this time.

For them the answer is Dubois. Friendly in appearance, lending quiet charm to every setting, it serves as effectively as a stone wall in preventing people from staring in at you.

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NOW you can sprinkle your entire lawn with just a turn of the hand! No more fuss. No muss. No work.

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Healthful, rain-like drops. Just the kind to bring out all the hidden beauties of your grass, flowers, and shrubs.

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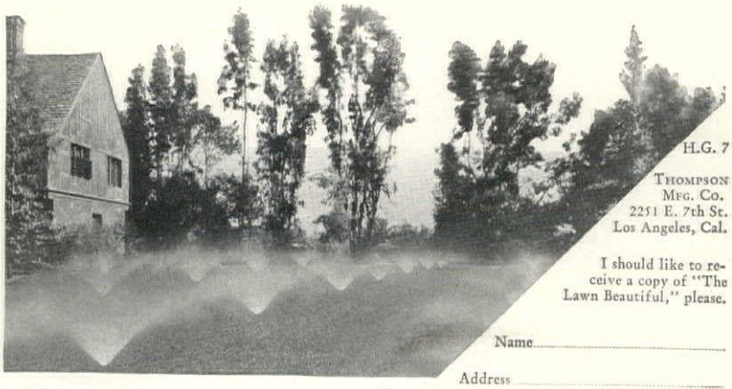

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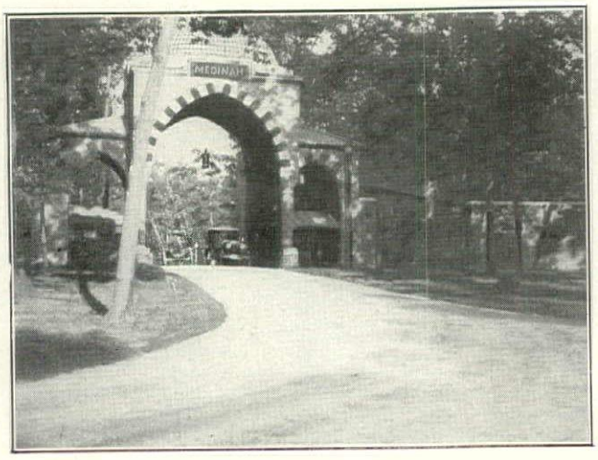

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definitely ends this nuisance. Solvay Calcium Chloride creates firm, fast, dustless surfaces. Though harmless to tires, shoes and horses' hoofs it prevents weed growth. Its application is simple and inexpensive and permits free use of surfaces during treatment.

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Alkalies and Chemical Products Manufactured by The Solvay Process Company

40 Rector Street **New York**

WORTHY ELMS OF VARIOUS KINDS

(*Continued from page* 118)

us from northern China which promises to be of immense value in the Middle West and useful throughout the northern portion of this country and lower Canada. It has proved very fast-growing, good-natured and adaptable. A tree in the Arnold Arboretum raised from seeds which I collected in the grounds of the Temple of Heaven at Pekin in 1910 is now thirty feet tall—this in the poor soil and climate of Massachusetts. In the State of Washington I understand the growth is twice as rapid. It would appear to have first reached this country in 1905 through J. G. Jack who sent plants from Pekin to the Arnold Arboretum.

Through lack of information, and possibly misled by its relatively small leaves, the great Linnaeus named this Elm *Ulmus pumila*, an egregious misnomer. To add insult to injury, *Standardized Plant Names*, by a literal translation of this name, dubs it Dwarf Asiatic Elm. In Korea, Manchuria, and in many parts of northern China this tree is comparable in size and bulk with the English Elm. In water courses and elsewhere in Korea I have seen trees exceeding eighty feet in height and eleven feet in girth of trunk. When young the branches are slender, lithe and arranged to form a narrow, pyramidal crown. In adult trees the crown is made up of few massive, wide-spreading branches which form an irregular mass. The bark on old trees is particularly striking, being very deeply fissured and roughly corrugated. It flowers at the first blush of spring and its fruits are ripe in May.

This tree would appear to be destined to enjoy a bright future in this country and the confusion which exists between it and another Elm is unfortunate. The other Elm, by *Standardized Plant Names* called the Chinese Elm, is a totally different tree. It rejoices in the name of *Ulmus parvifolia* and is found wild in parts of Japan, Korea and China. It is always a slender tree; I never saw one with a trunk more than six feet in girth, and it has thin scaling bark, small, more or less oval and rather thickish leaves which in warm districts are retained far into the winter, and it produces its blossoms in the autumn. As a matter of fact, no two Elms are more widely dissimilar in habit of growth, general appearance and time of flowering than *U. pumila* and *U. parvifolia*. I fear, however, that many years will elapse before the confusion existing between them is straightened out.

There are many other kinds of Elms including curious sports and freaks. Some, like the Camperdown Elm, have an umbrella-like crown with stiff hanging branches; others, like the Wheatley Elm, have ascending-spreading branches forming a narrow spire-like head, but space forbids a review of the whole Elm family. It would not be fair, however, to omit the Wych Elm, one of the famous trees of Europe, which, formerly known as *Ulmus montana*, now goes by the name of *U. glabra*. At its best this is a tree as much as 120 feet tall with a trunk twenty feet in girth supporting a massive, wide-spreading, more or less dome-shaped or flattened crown made up of hundreds of stout branches and branchlets. It is one of the stateliest trees to be found in the lordly parks of England. In this country it has been planted although it is found only here and there.

More common in America as a planted tree is the Huntington Elm (*U. vegeta*) which as usually seen has a relatively short trunk, sometimes twelve feet or more in girth, and many ascending branches which spread to form a broad, rounded crown. In the autumn these European Elms are easily detected by the lateness in assuming their autumn tints. Usually the American Elms are naked while the European brethren are still a mass of green. Yellow is the autumn tint of all the Elms except individual trees of the small-leafed *Ulmus parvifolia* which I brought from the heart of China. These, in autumn, assume reddish, even crimson, tones.

THE GARDEN OF INGENUITY

(*Continued from page* 77)

near them the Darwins Clara Butt and Reverend H. Ewbank will give rose and lavender in their time.

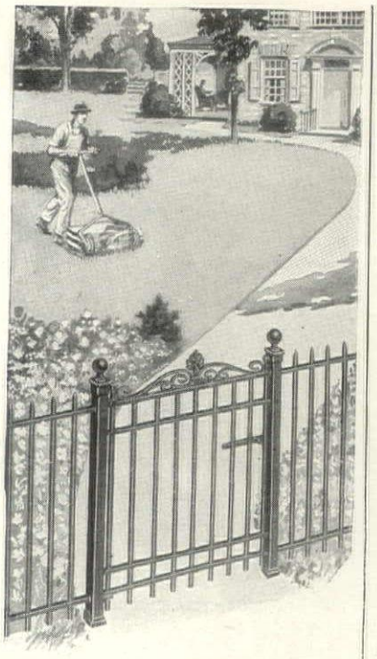
Along the central walk leading from this garden eastward to the wooden arch at the entrance to the lower or perennial garden are groups of the single early Tulip Chrysolora, the double one Safrano, and the dark purple-black Zulu; while the cross-walk which cuts the gravel square and runs north and south just outside of the new garden has Tulips Chrysolora, Picotee and Ewbank to give its edges color.

The little plantings within the garden in the corner spaces, some two or three feet square, are one fine transplanted Peony, groups of Erigeron Quaker Lady toward the front and of tall white Foxgloves toward the back; with a few Tulips interspersed for spring color. The planting in the oblong spaces just before the tea house is for succession of bloom, and color when there is little elsewhere; therefore three rows of tall growing things to bloom in June, July and August have been set there. These are all plants that were on hand.

In the sad stillness of a warm October evening in this garden, with no sound but the chirping of a few late birds and the leaf-rustle where the little spaniel runs about, there is great comfort for the devoted gardener. And while only four or five greens show themselves—foliage of Lilac, Privet, Foxglove, Erigeron, Daphne and For-get-me-not, and even these are failing now—yet well we know that the time comes when

"The buried bulb doth hear
And hails far summer with her
lifted spear."

—that in spring the glow of rose-color in Hawthorn will be reflected by that of Tulips and that this little place made so quickly and with such joyous thoughts of future occupancy and use will surely fulfill its garden destiny.



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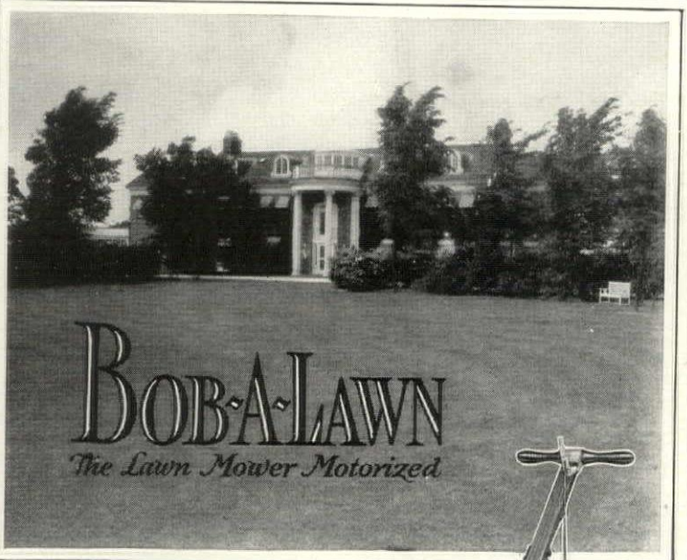

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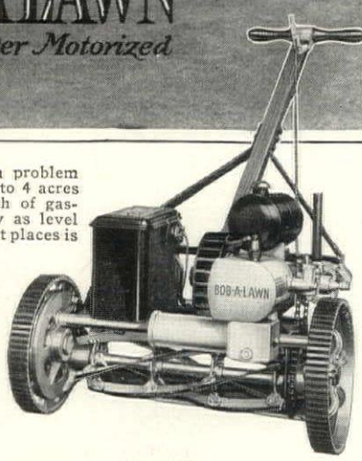

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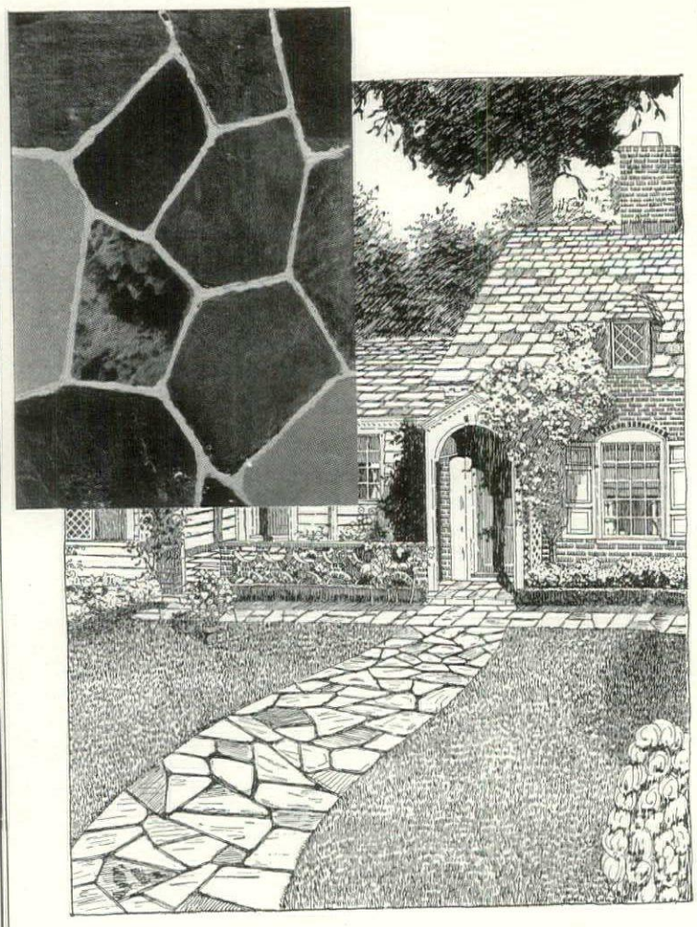

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A GARDEN TO BLOOM IN JULY

(*Continued from page* 81)

leaved Clethra. It makes a dense bush and in July its sweet scented white flowers in feathery spikes are a beautiful background for summer flowers. Although they like peat, any light soil will please them; no lime, of course.

Rhus cotinus, the Smoketree and in some nursery catalogs called *Cotinus coggygris*, comes from southern Europe but is entirely hardy and very different from other Sumachs. The flowers are inconspicuous, but the feather-like clusters that succeed them are grayish lavender, almost purple when the sun shines on them. These clusters remain for several weeks in midsummer. The Smoketree will grow to be eight or ten feet high and needs room for development.

The other shrubs on the planting list are dwarf evergreens which make good edging plants for flower beds particularly when sharp angles have a tendency to make some visitors and children "cut corners."

I am more fond of the Japanese Yew, *Taxus cuspidata brevifolia*, compact, deep green and very hardy, than of other dwarf evergreens. The Mugho Pine could be used. It is low, dense and spreading.

LAUREL FOR LOVELINESS

The one tall-growing evergreen—used because of its dark green leaves as well as its blooms—is our native Laurel, *Kalmia latifolia*. It will finally grow to a height of ten feet or more. When I lived a few years in southeastern Ohio and found the Mountain Laurel growing wild among Tuliptrees on very steep hills, I felt that its beauty had been somewhat slighted by gardeners. The more showy Rhododendrons with their rather gaudy purple and magenta hues which many people praise so highly are not as beautiful, in my opinion, as were those tall shrubs—about ten feet—covered with clusters of palest pink and white blossoms. Few flower buds or full blown flowers are so geometrically perfect as the individual flowers of the Laurel, but arranged as they are in clusters, there is no effect of stiffness.

In many places, the old thick growths had been chopped off but new growth was coming from the roots with amazing vigor. I have visions of myself, an old, white-haired lady, walking sedately twenty-five years from now between a double hedge of my Mountain Laurel now about ten inches high! The three or four year old seedlings which I collected on that day in late June are as husky as any hopeful (and far-sighted) gardener could wish. Why not use more of our truly beautiful native shrubs?

Don't forget to give the Laurels plenty of water the first season you plant them—also good advice for their cousins, the Azaleas and Rhododendrons—and no lime. They like peat but can do without it even in yellow clay provided the plants do not dry out. There should be blossoms on the Laurels just before the Japanese Iris bloom.

A Wisteria and a Clematis trained over the entrance or as a background for the garden seat would help the cool blue and white of the other flowers on a hot July day. A Clematis of the *Viticella* or *Jackmani* type should be in bloom early in the month in an average season. These are hardy types; they can stand severe pruning and like manure mulchings.

As the Japanese Iris *(Iris kaempferi)* makes one of the most dependable garden displays for early July, it is freely used. After it has a season's growth in the garden, it blooms with as much generosity as any common variety of German Iris. Anyone who has complaints certainly has failed to give this Iris its simple needs: sunlight, no lime, good garden loam, and moisture when the buds are forming if the season is dry. After the blooms are past, extra moisture is not necessary. The worst mistake would be to give this Iris an alkaline soil. Single, deep red-purple flowers are the wild type but the Japanese have labored for so many generations over this plant that now there are snowy white flowers, pale blue, deeper blue, deep velvety purple and near pink ones. Order your plants from the color descriptions—the names have no standard by which to judge them. If you like thrills, get a quarter-ounce of seed and plant it this fall. It may take two or three years of waiting to see what colors you have but all of them are beautiful. Mine were single and double and almost every shade in the catalog descriptions of the nursery growers. A top-dressing of cow-manure in early spring helps to produce the lush foliage and large flowers on four-foot-long stems.

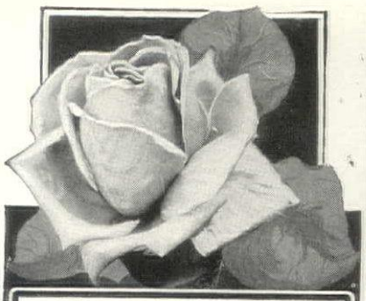
MEADOWSWEET AND BUDDLEIA

Filipendula ulmaria, the British Meadowsweet, is an easily grown herbaceous plant that attains the height of a shrub by the time it blooms in July. Sometimes it is cataloged as *Spiraea ulmaria*. Its long clusters of tiny, creamy-white blossoms are very decorative. Florists sometimes make large baskets filled with this beautiful creamy Spirea combined with the pink sprays of the *Spiraea billardi*, for window displays. The Meadowsweet is easily grown in ordinary soil.

The Buddleia, like *Filipendula ulmaria*, acts like a garden plant that aspired to be a shrub and has almost succeeded. Buddleias seem to have been made especially for playful kittens. The latter's antics when chasing the butterflies away are always amusing, and would be worth the planting of Buddleias even though the grace of the plant and its violet racemes belonged to another garden favorite. Rooted cuttings from a nursery planted out in late spring make large blooming plants that fall. I never successfully moved an old plant in the fall, although young plants are easy to establish either in spring or fall.

Gypsophila acutifolia, my favorite Baby's Breath, is at its best in the July garden; but cutting back the sprays helps to produce a lateral growth of the tiny, mist-like sprays for use in flower bowls until late fall. Few blossoms are as fairy-like. If you spray

(*Continued on page* 126)



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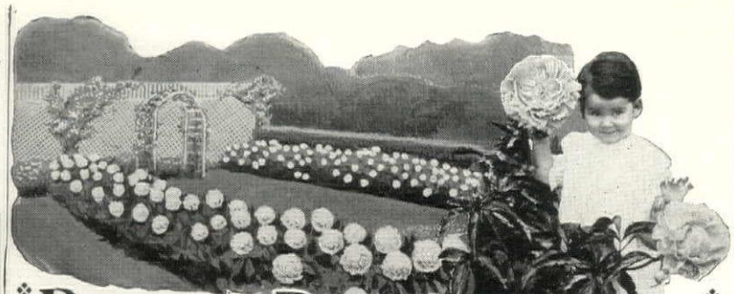

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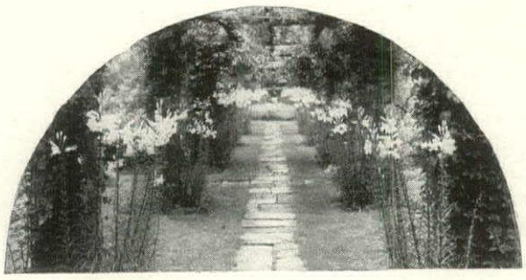

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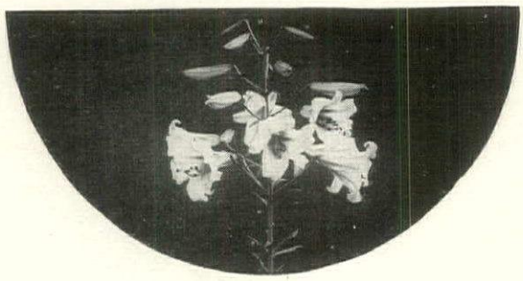

A GARDEN TO BLOOM IN JULY

(Continued from page 124)

your garden with a fine mist in the early morning with the hose propped up so that you can sit comfortably by, all the diamonds from Africa seem to be glittering as the sun shines through the tiny drops that collect on the sprays and, very slowly, bend them over. Sometimes there is an elusive fragrance from the flowers, but I have to use my nose to distinguish the plants that are fragrant and those that are not. One simply has to take a chance on getting fragrant ones from the plant nurseries. This Baby's Breath is easily increased by division in the spring.

The Platycodons, or Japanese Bellflowers, in the photograph are the flowers of one five-year-old plant—an especially good dark blue. These Platycodons are easily raised from seed but practically impossible to divide without ruining the old plants. Unfortunately, the color of the seedlings will range from a good paper-white through washy blues to clear deep blues. The Parsnip-like root dislikes moving and sometimes snaps off when it is disturbed, and another of its vices is not coming through the soil until very late in the spring. The stems grow from the top of the long taproot and are easily broken off by a careless shove of the trowel. Because of the quick germination of the seeds and the need for getting the plants settled into their permanent places, this is a very good perennial for the novice at seed-sowing to use for first experiments. Well developed plants are well worth having in the garden. If there is space behind the Platycodons for planting something just following their blooming season, a few plants of *Campanula pyramidalis* can be tucked in—if you are fortunate enough to get them to grow. Something always happens to mine. I've grown superstitious and stopped trying to make them grow.

Going now to the plants along the edge of the flower bed, the dwarf *Iris pumila* is used with *Sedum album* in long lines. These Iris leaves are not over ten inches high but look much more than that in the close-up photograph. *Iris pumila* is a favorite that can be used in many ways, and this deep red-purple variety—a nameless one from a very old abandoned house—is the first Iris to bloom in my garden—some time in March. The gray-green foliage is good until fall except in very dry soils. All the *pumila* varieties flower profusely but they need to be planted in bold drifts to give real color effect. They come with the early Crocus cups to encourage winter-weary gardeners.

GREEDY SEDUM ALBUM

Sedum album, which is kept to its place along the edge by the Iris back of it, has all the true rock plant characteristics except that it grows like a weed—a Pigweed, at that! Small rock plants simply perish at its approach. Even rock garden authorities admit that it is one of the prettiest Sedums but add in the next breath that it should never be allowed near choice plants. Through late June and July the leaves are lost beneath the white stars, as the accompanying photograph so clearly shows. The flower clusters may be pulled up when it is wanted for cut flowers, for in August the flower stem shrivels up anyway. Every small piece starts a new colony.

The Carpathian Hairbell, *Campanula carpatica,* is used near the center of the long curve. It is easily raised from seed and repays a little attention to snipping off seed pods by a long succession of blooms which are lovely to cut. Try the combination of *Corydalis lutea* and this Bellflower. The deep canary color of the Corydalis clusters that somewhat resemble Bleedinghearts is very good with clear blue Bellflowers and both have twelve-inch stems, provided the Corydalis is grown on the level in light leaf-moldy soil instead of being stuck into walls as many rock garden lists advise. It is perfectly hardy in my Ohio garden in fairly light soil and planted in dense shade. Of course, the Hairbells want more sun and so we miss this combination in the garden.

A GOOD VERONICA

Another dependable plant used at the other end of the curve is *Veronica spicata* which comes from England and is about ten inches high when it blooms. The flowers are in the usual dark blue Veronica spikes and, like all Veronicas, the plant has a long blooming season. Sunshine and a light soil while the plants are still in the seedling stage are all its requirements. I raised my plants from seed—English seed, for I did not find it listed in American seed lists. After the blooming season has passed, the plants appreciate a good clipping over to remove the spent flower spikes.

Heliotrope is not hardy, of course, but is added because of its lovely fragrance and deep violet hue so good with these deep blue and cream colors; and who does not like to gather a sprig of Heliotrope when going down a much used garden path? The plants grow rapidly if they have plenty of water and some fertilizer, and each one will need a space two feet in diameter. Be certain of the color and fragrance of the plants by seeing them in bloom before they are purchased, for there is a tremendous difference among seedlings. The warm fragrance of Heliotrope always reminds me of a winter spent in Bermuda and the heavenly baskets of deep violet Heliotrope that were taken over to Hamilton on an early ferry, and how often I wished I might ask that stiff looking English woman to visit her garden! But I never did—I knew their opinion of American tourists. Do you know that Heliotrope stems need to be plunged into hot water (as hot as one's fingers will bear) for about ten minutes after they are cut? It is one of those plants that wilt quickly and do not recover.

Regal Lilies are added, for they seem to be the most dependable Lilies for an amateur to grow and they add both stateliness and grace to even a very small garden. Arabis (or another easily grown rock plant) is planted over the bulbs, for a late spring frost will seriously damage the Lilies when

(Continued on page 128)

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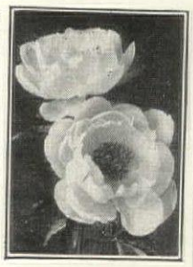
PEONIES



The Peony is the "Flower of the North." Hardy, beautifully varied color range. Approved Peonies are the best varieties—the ones we recommend to our friends. Approved Peony roots are most reliable—mature stock, thoroughly tested out in our own plantings.

Free booklet on Peonies

Tells how to grow peonies. What, where and when to plant, how to fertilize and how to obtain the finest flowers. Write today for your free copy.

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RARE BARGAINS FOR FLOWER LOVERS

Iris and Peonies, the King Flowers of the Flower Kingdom at Bargain Prices quoted below, now permits every Flower Lover to add these 2 popular, beautiful, highly colored fragrant varieties to their Garden, to their heart's content without straining their purses.

We have thousands of them from the so-called standard varieties to the rarest, finest produced, grown or developed right here in our own nursery, and sold direct to flower lovers at prices never before offered and the quality can't be beat anywhere.

IRIS BARGAINS

25 CHOICE VARIETIES $1.35

Surprise collection 25 choice varieties, not labeled, wonderful assortment colors, all different, called surprise collection because it will surprise you. Postpaid, $1.35. If ordered before Sept. 15th we will include **a special 50c variety Free.**

17 FINE VARIETIES $2.50

Kinds that sell usually from 25c to 50c each which means some of the rarest and finest grown, all natural, all different, colors unequalled by the Rainbow, collection easily worth $5. our special price, $2.50 postpaid and one Famous **Mother-of-Pearl Iris, FREE.**

12 FINEST VARIETIES $4.85

Most popular and finest varieties of the Iris Family such as Ambassador, Ballarine, Sour. De Madam Gaudichau, each properly labeled, regular price 35c to $1 each, collection easily worth $7.35, our special price **$4.85 postpaid.**

free Complete Catalog—of Iris and Peonies containing full description of these Bargain Collections and other unusual Bargains of all the most famous varieties grown. Hundreds of rare varieties listed with their ratings, also other special prices on Tulips, Gladioli, Phlox, Perennials, etc. Don't overlook the free Iris and Peonies that we are offering with most of the collections in this advertisement, which makes these Bargains the greatest we ever offered—by far the best offered by anyone.

PEONY BARGAINS

6 Wonderful Peonies $2.00

Our selection, 6 dependable varieties. Extra large divisions. Two red, two white, two pink, each correctly labeled, the six for $2.00 postpaid and if you order before September 15th, you get a **Richardson's Rubra Superba,** worth $1.00, **FREE.**

3 Famous Varieties $3.00

Highly rated famous varieties Red, Pink, White, easily worth $4.50, our special price postpaid $3.00 and a **Chestine Gowdy,** worth $1.50 **FREE** with orders before September 15th.

10 Good Varieties $7.50

Highly rated, correctly labeled, good varieties of colors, crimsons, pinks, bright reds, dark reds, etc. Collection usually sells for $11.00 our special price **$7.50 postpaid.**

PFEIFFER NURSERY
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Here's Non-Poisonous Protection for Your Garden and Flowers

DON'T worry about damage from insects this summer. Ever Green will kill most all the pests that attack your garden and flowers. It is non-poisonous—cannot harm a thing but the insects.

Very economical because it is so deadly to so many different kinds of plant insects. Easy to apply—use in any sprayer. No unpleasant odor. Does not eat nor corrode metal, rubber or clothing.

Safe to Have and Use Around the Home!

Entirely harmless to man, birds and animals. No one can be poisoned. Uncooked garden vegetables are safe to eat after being sprayed with Ever Green, but it is deadly to the insects.

Buy Ever Green where you buy your seeds.

Druggists, Hardware and Seed Stores, and many Grocers, sell Ever Green. If your dealer is not supplied, send 35c for a trial bottle—use it according to directions. Your money will be refunded if it doesn't please you.

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1759 S.E. 5th St., Minneapolis, Minn.

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If you are one of those individuals that can grow plants from seeds, here is a bargain:

12 Extra Choice Hardy Perennials for an even $1.00

The finest and most carefully selected assortment, including Long-spurred Columbines, De Luxe Hybrid Delphiniums, New Hybrid Lupinus, New Hybrid Orientals, Poppies and many others of the better varieties of hardy plants, in strains we are certain are the best obtainable.

Collection No. 3550—12 pkt.—$1.00

Dreer's Midsummer Catalog

A book devoted primarily to offers of such items as will help you to make the most out of midsummer gardening opportunities.

No matter what your needs—seeds, bulbs, plants, etc. etc.—so long as they are seasonable you'll find them offered in the catalog.

Please ask for it, mentioning this publication.

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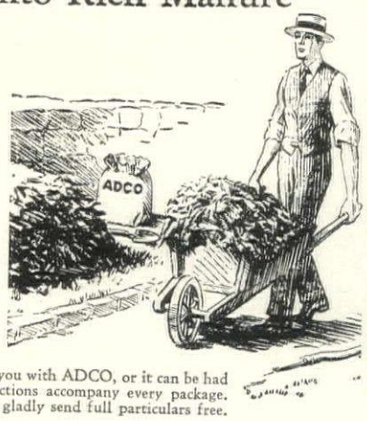
Turn Wastes into Rich Manure

DO not destroy vegetable refuse. It represents more than half the yield of the soil. By the simple ADCO process it can be converted into manure and turned back to nourish that same soil. Fifty pounds of ADCO makes a ton of manure.

Anybody can use ADCO, and every good gardener should use ADCO. Nothing takes the place of manure, and with ADCO you can make quantities of it, rich, odorless and clean.



Your seed house can supply you with ADCO, or it can be had direct from us. Simple directions accompany every package. Drop us a card and we will gladly send full particulars free.

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IRIS

GLORIFY your garden with the finest varieties from the surplus stock of a private estate. New color-balanced collections or single roots. Dwarf, Intermediate, Germanica, Japanese, Siberica, Waterside. Large roots, all labeled. For illustrated book of bargains telling how to grow irises successfully, please mail the coupon below.

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Flowering Trees of the Orient

Japan - China

Also a complete general line of nursery stock.

Illustrated Book sent free upon request

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Send 10c in stamps.

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Recommended by the Officers of the Garden Club of America.

1 quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00

Order your requirements for Summer Now!

This summer kill your weeds the Wilson way. . . . Simply dilute Wilson's Weed Killer with water (1 gallon to 40 gallons of water) . . . and sprinkle . . . that's all. Kills all weeds, vines, poison ivy, etc.
1 gallon $2.00 5 gallons $8.00 10 gallons $15.00

Sold at leading seed, flower, hardware and department stores everywhere. If not obtainable at your dealer, write us.

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SPRINGFIELD NEW JERSEY

But Your Guests

What Are Their Comments?

DO they just note the absence, and having noted, make a mental note? Or, when next the conversation turns your way, is there one of those condemning almost imperceptible archings of an eyebrow that *tell so much?*

Not even the Beverly Harrisons, or the Bently Barrows with all their position, and enviable aloofness, feel they can quite afford to overlook those inclusions called: "The-things-everyone-expects."

It has always been just that way for the four generations we have been building Glass Enclosed Plunges, Sunshine Rooms and Conservatories.

Just because of which, we have but recently published a book called "Glass Gardens as We Know Them." Will gladly send you one.

LORD & BURNHAM CO.

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FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

A GARDEN TO BLOOM IN JULY

(*Continued from page* 126)

they first break through the soil. In their Chinese home they are accustomed to the protection of a dwarf, shrubby growth. These Lilies like sunshine, deep planting and perfect drainage and increase rapidly when they have been well treated.

There are several possibilities for arranging contrasting color as indicated by the diagonal lines. Even annuals could be used for a season or two when the beds are first planted—tall-growing Snapdragons in tawny orange and yellow colors that are beautiful with deep blue and violet. Or *Thalictrum flavum* which will give almost the same effect; or *Pentstemon barbatus torreyi* will give an entirely different effect, gay and brilliant; or a blue perennial Salvia which leaves the garden a study in blue and violet and cream colors. In a very small garden the design must be extremely simple and plain—the plants themselves and the color of the flowers must be depended upon to give the garden harmonious design.

Pentstemons are unusual and amateurs do not often have them, probably because they are not often in plant catalogs. Some of them are tender and so the whole family has suffered from that reputation. *Pentstemon barbatus torreyi* is quite hardy even in Michigan gardens, and is sometimes offered by nurseries for it is not one of the newer hybrids. The brilliant deep flame color—almost scarlet—of its flowers is a compensation for their rather small size, but there are many of them arranged on a very tall stem like the Foxgloves. They are vertical lines of daring color. The flowers are produced in succession and they remain in beauty a long time. This variety *torreyi* (there is a pink variety, Spitzberg) is hardier and taller than the type. In a situation exposed to wind the tall stems need very light bamboo stakes. Pentstemons suffer more from stagnant moisture at the roots than they do from cold. A good loam mixed with leaf-mold and sharp sand is best suited to them. Raising Pentstemons is rather difficult without a cold-frame.

If you wish to have your garden appear wider than it really is, use the horizontal lines of *Thalictrum flavum*. Its masses of clear canary yellow—by far the best of all the yellow Thalictrums—would be a good contrast with the vertical lines of the Buddleia. Like all Thalictrums, the foliage of this variety is beautifully cut and slightly glaucous blue. Thalictrums are easy to grow. A few of the yellow Foxgloves, *Digitalis lutea*, might be planted near the edge of the bed. They are really hardy perennials and a precious find if cut flowers are appreciated.

Some of the perennial Salvias can be used if a cool blue and cream colored garden is wanted. These Salvias are lovely but I am hopelessly adrift among their names. *Salvia farinacea* ought to be the one blooming late in July, but the plants do not seem to follow the description very closely—and after racking my brains over botanical descriptions, I'm giving it up. They all sound alike, and nurseries have been known to make mistakes! So I intend to grow nameless Salvias in lovely violet and lavender and bluish-gray colors and let expert botanists do the worrying. How lucky are those gardeners who live within a reasonable distance of a botanical garden!

The garden of a summer cottage in the country could have native plants substituted for the more expensive plants used in the plan, but a beginning gardener will find the July season a sort of in-between period for wild flowers and economies are best made by seed-sowing rather than collecting plants whose behavior in the garden may prove very weed-like.

BULBS AND OTHER GEMS

(*Continued from page* 114)

Space fails, but here are a few more kinds that if planted in little colonies may cause you to forget the small Anemones, Androsaces, Aethionemas and others that take the winds of the spring with their beauty. Of course the summer rock garden must be kept well watered and refreshed, and neatly weeded.

Funkia minor, *Primula capitata* and *P. lichniagensis*, *Inula ensifolia*, *Vitidenia triloba*, *Calluna vulgaris*, *Aster liniarifolius*, *Micromeria croatia*, dwarf Lavender, *Allium cyanium*, *Scabiosa graminifolia* and *S. pterocephala*, *Acaena mycrophylla*, *Achillea clavennea*, *Alsine bauhinorum*, *Androsace lanuginosa*, *Coreopsis rosea*, *Arenaria purpurescens*, *Bellium bellidioides*, *Corydalis lutea*, *Cynoglossum amabile*, *Iris dichotoma*, *Phyteuma scheutzeri*, *Polemonium carneum*, *Scabiosa vestita*, *Linum salsoloides*, *Linaria alpina*, *Bellis coerulea*, *Geranium wallichiarium*, *Nierembergia rivularis*, *Allium cernuum*, *Papaver nudicaule*, *Papaver alpinum* and *P. rupifragum*, many Pentstemons of great beauty and numerous Sempervivums.

And there are the hardy Cyclamens, fairy flowers to tease and test the skill of the American rock gardener. *C. europaeum* and *C. neapolitanum* are both hardy about New York and they are now to be had in this country. The first has carmine blossoms and leaves marbled with white. The latter comes in both a pink and a white variety and blooms later. They require a shaded situation (not dank) and a soil made of leafmold and loam with lime rubble incorporated with it. A slope beneath high-branched trees suits them, or the cool side of a large rock. Do not plant these choice things unless you are willing to give them great care. They are too scarce to be wasted.

The secret of true Strawberry flavor

Size and flavor depend largely on the vigor of the plant. Vigor comes from the delicate, fibrous rootlets. The WHOLE root system is necessary for the largest, most delicious fruit. Horticulture has proved that pot-grown plants produce a larger and better quality yield than field-grown.

Pot-grown strawberry plants by Lovett can be transplanted without tearing a single tiny rootlet—the result is a phenomenal crop of berries.

SPECIAL OFFER

36 Plants for $4.00 75 Plants for $7.50

The above special selections of the three finest varieties ripening over a long season.

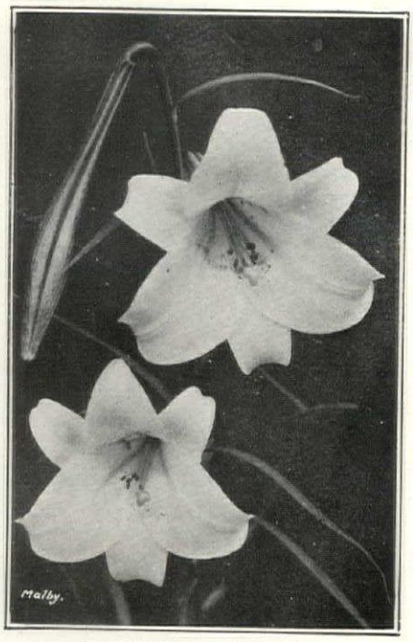
We will gladly send you on request our little catalogue for big strawberries

Lovett's Nursery

Box 152, Little Silver, N. J.

A beautiful hardy Lily

In every respect it reflects sheer beauty and refinement



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LILIUM PHILIPPINENSE FORMOSANUM

A distinct Lily of graceful appearance with long, grassy foliage. The stems are wiry and slender, producing large, white trumpet-shaped flowers with a slight external coloring of reddish-brown. Very fragrant and hardy. 4 ft. July.

Orders taken now for Fall delivery of New Crop Bulbs.

Each $1.50
Dozen $15.00

With each order for 2 or more of the above bulbs will be included, *free of charge*, our beautiful book "Consider the Lilies" (ordinarily sold for $1.00), which describes 101 distinct and rare varieties and species, with 78 beautiful illustrations in natural colors.

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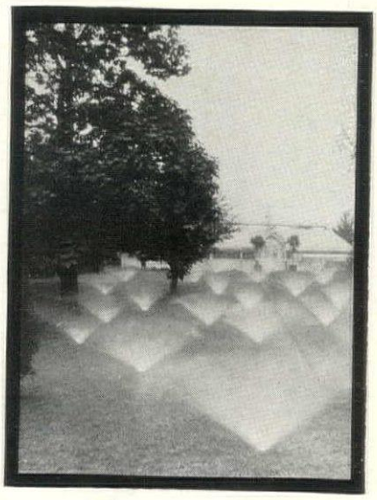

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Excellent also for labeling tubers for winter storing, Dahlias, Gladiolus, Cannas, etc. Know the varieties next Spring.

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Samples of all five for 10c. Illustrated circular, also showing other styles FREE.

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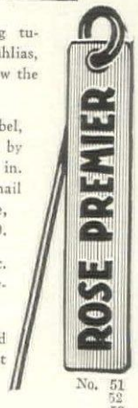

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Every Watering Problem Solved

by SKINNER SYSTEM of Automatic Irrigation

GARDENS that yield the choicest of succulent summer vegetables—shrubs and borders that glow with life and color—lawns of velvety green that win the admiration of all who see them—enjoy them *all* with Skinner Irrigation.

The Skinner System—for 25 years leader and pioneer in overhead irrigation—has in its broad range of equipment the very things that best solve your particular watering problems.

Skinner Systems are used today on such estates as those of Rockefeller, Ford, Mellon, McCormick, etc. Yet they are no less effective on the lawns of less pretentious homes. Even the owner of a small back yard, by investing only a trifling sum, can enjoy Skinner Irrigation.

Lawns, borders, shrubs, flowers, gardens, tennis courts—in fact everything that needs water—shows an amazing improvement when watered with some form of Skinner System—overhead, concealed, buried, permanent or movable.

Tell us what you want to water. And write for booklet, "Rain—for the Asking."—now sent free. You'll read this booklet from cover to cover. Be sure to send for a copy.

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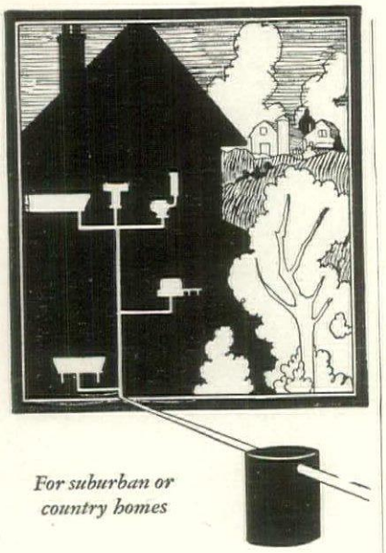

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Kaustine Systems for Sewage Disposal

cost much less than most people think possible!

IN the suburbs, on the farm, the benefits of a Kaustine System for scientific disposal of sewage are so great most people think these Septic Tanks must be expensive. But this is far from being the case. Now, Kaustine brings to unsewered districts the benefits of city sewers at such a low cost that you no longer need to run the risk of disease-breeding outside toilets nor suffer the embarrassment and inconvenience of antiquated bathrooms, kitchens, or laundries.

Kaustine is the only Septic Tank made of genuine Armco Ingot Iron. Underground, out of sight, they provide sewage disposal that will make your home as sanitary and up to date as a modern city apartment. But be sure you get a genuine Kaustine Septic Tank endorsed by health authorities, architects, and plumbers everywhere. Easily installed and broadly guaranteed.

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Tells how you can have scientific sewage disposal at little cost in your suburban or country home.

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Send me a copy of the free book "Scientific Sewage Disposal for Country and Suburban Homes"

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ALL RIGHT then—what are you doing about it? Just letting her spoil your evenings and blaming her when it's you who are to blame.

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For instance: Why don't you send for a copy of "Letters To and Fro"? In it six people give 36 fuel thrift help hints on how to get more heat out of the same coal.

And isn't that what you want? Then send for "Letters To and Fro."

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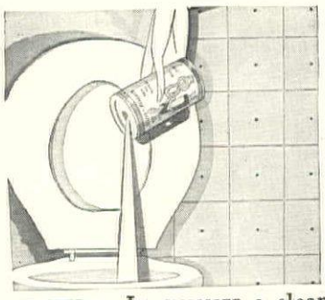
Ills breed fast in hot weather



IN SUMMER a clean toilet is imperative. Sani-Flush makes it the easiest of tasks.

Just sprinkle Sani-Flush into the bowl, following directions on the can, and flush.

Marks, stains and incrustations vanish. Sani-Flush reaches into the hidden trap, where no brush could get. Odors disappear. The whole toilet is left spotless.

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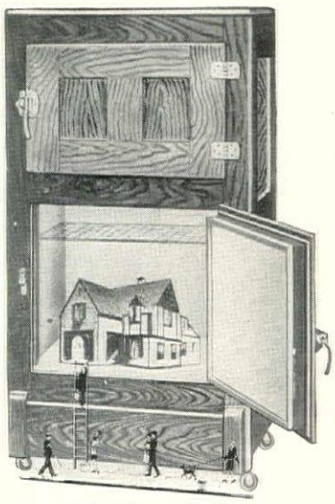

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And I keep it in tip-top working trim with Eveready Batteries. I've found you can't beat them. Always on the job and sticking to it longer. Ready—Eveready—that's the way I want my flashlight, inside and out. I have the flashlight habit for good now. I've got a good memory.

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In the warm summer months, when you'd like to combine the pleasures of Bridge and other card games with the joy of the outdoors, you'll welcome "Clark Tiles," the new card set which allows you to play on the beach, porch, lawn, ship deck, under electric fans, or anywhere you please.

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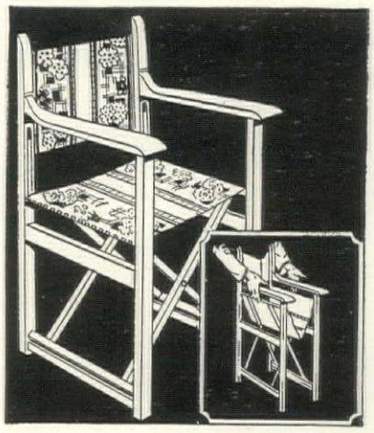

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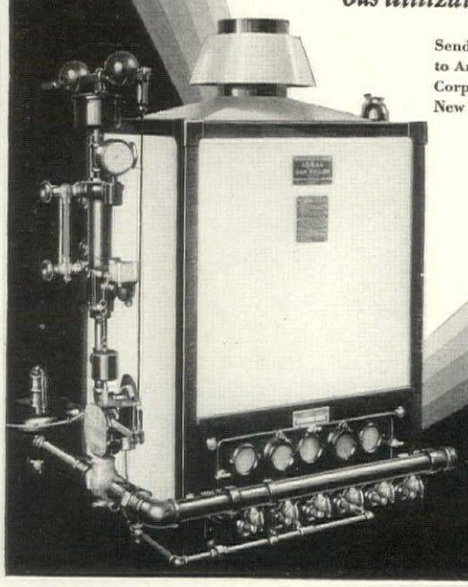

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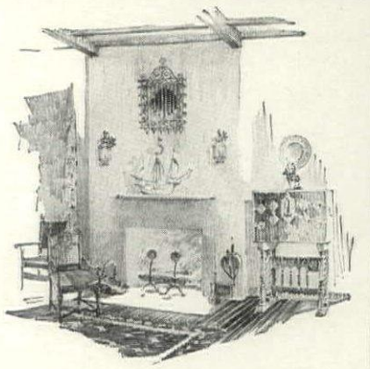

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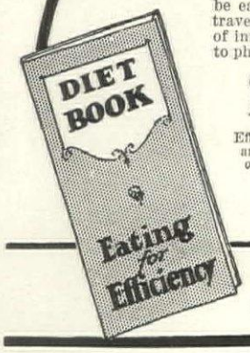

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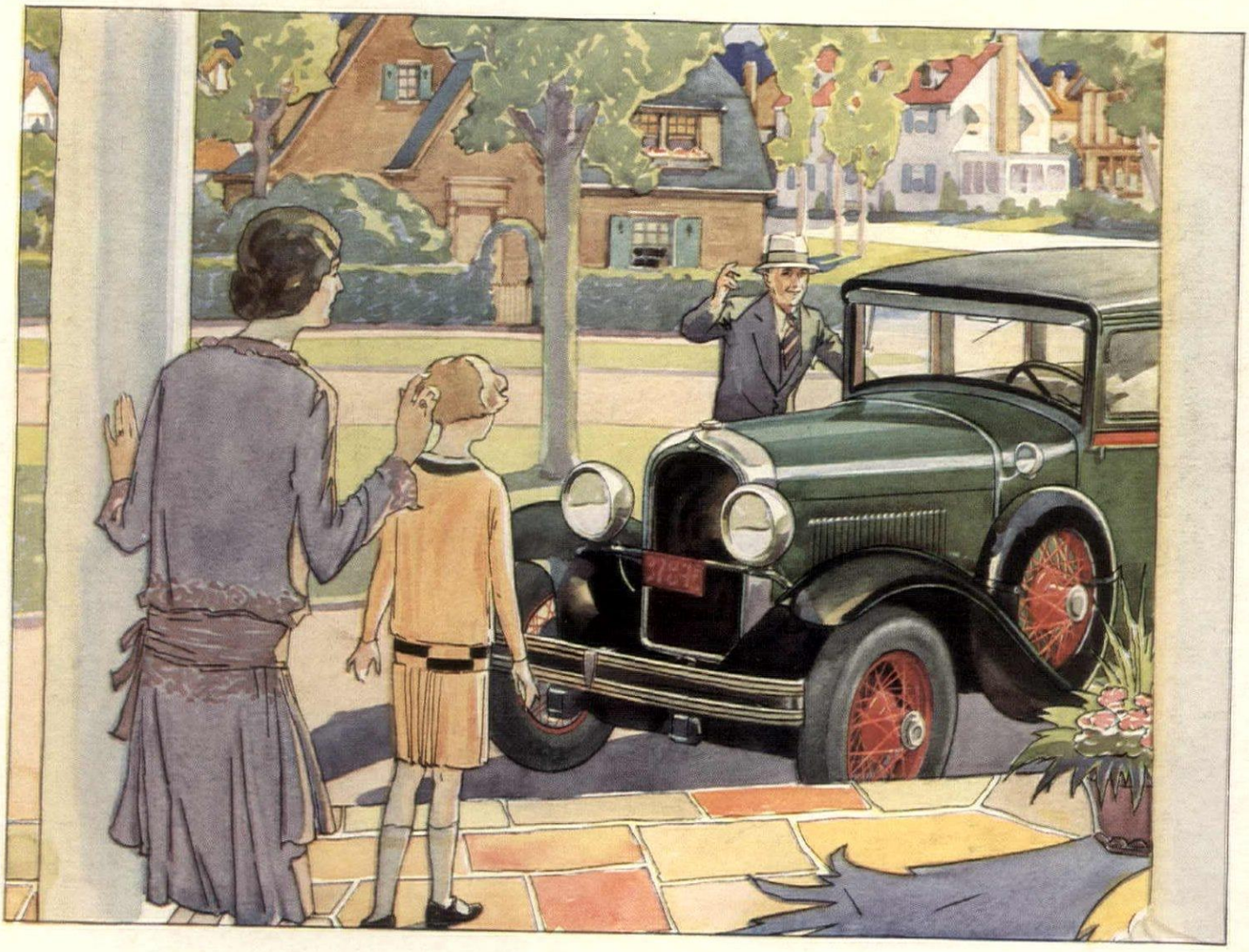

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